



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
**SUNDAY, APRIL 27th.**

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	

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**RATES OF SUBSCRIPTION** to "The Radio Times" (including postage to any part of the world): **SIX MONTHS, 6s. 6d.; TWELVE MONTHS, 13s. 6d.**

## The Great Event: A Regret.

THE event *par excellence* to which we are looking forward as I write these words will be passed ere you read them. It is a harassing business writing this column at all, but to write so long before it appears aggravates the difficulty greatly. There are so many things on which comment might be made, but can only be made after they happen, when it is too late. Interest passes so quickly from one thing to another.

I suppose in every sphere of activity we long for the ability to foresee coming events and to know how matters are to shape themselves. One fears that this is not likely to be achieved for some time. By the seemingly simple process of putting distance between ourselves, as observers, and the scene of an event which we know is to happen, we see and hear it later than it happened.

Therefore by making distance quickly enough we might witness again the passage of past events. If we hit an objectionable neighbour on the head with a mallet and then removed ourselves from him (purely in the interests of scientific investigation), with a velocity greater than that of light, we might be able to sit on some far-off isle of space and gloat over the spectacle in tranquillity.

We rarely see an event as and when it happens. We can only do so if there be spatial coincidence between us and the event. The farther away we are in space the farther away in time. To foresee the future we should have to be nearer in space to the scene than the event itself. For this we have to operate in a fourth dimension of space.

What I mean is that I wish I could write about the broadcasting of the opening of the Wembley Exhibition and how the King's speech was heard by millions of people all over the country; the Prince of Wales, the choirs, and the bands and the ceremonial. I might risk it, of course. I understand that many events are

written up ahead and often set up in type, but they are not printed. A man must really die before his obituary notice appears.

For me there is an inexorable printer, or his representative—devil, I believe they call him—due to appear at 9.30 a.m. I am chary of expatiating on the wonders of an event which by some unforeseen and tiny mishap may not come off. Such is the thread we hang by. Someone might urge that threads might be replaced by stout cables, but it cannot be done; we can only do our best with the thread.

Providence will surely have smiled on us on April 23rd. It is perhaps the biggest thing that has yet been planned. It will be history, wonderful and magnificent, if it succeeds, and abysmal disappointment if it be marred.

One can visualize the crowds in the great cities where demonstrations have been arranged participating in what is, I suppose, one of the greatest ceremonials in Empire history. And one can hear little children in far distant villages saying "I have heard the King."

By then Easter will be past. But for this one might not have gathered that spring and summer were at hand. In this country some definite forms of reminder of official changes of season are required. The weather does not help us greatly. The Temple Gardens have not been of much encouragement. Each morning we look for signs of Nature unassisted by man's device, but they are only just beginning.

Anyhow, the winter should be past, the rain over and gone, flowers appearing on the earth; the time of the singing of birds should be come. I do not know what is the British equivalent of the voice of the turtle, but we at least are giving thought to the summer-uses of wireless, and the adjustments which should be

(Continued overleaf in column 3.)



## "England Expects"—!"

The Story of "The Death of Nelson." By A. B. Cooper.

"THE Death of Nelson" was composed by one of England's greatest tenor vocalists, and sung by him with tremendous effect, and ere he ceased to sing it, its strains were taken up by still another great tenor—Sims Reeves—and sung to countless thousands on both sides of the Atlantic. This would be sufficient to make a song memorable; but this particular one has become a national air. It is enshrined in the hearts of our island race as a memorial, as real and as lasting as the Nelson Column itself, of our national hero.

The words of this song were written by Samuel James Arnold, who was thirty years of age when the Battle of Trafalgar was fought, and won. He was the son of Thomas Arnold, a remarkable man who was at one time the organist at Westminster Abbey, and whose grave you may find in the north aisle, next to that of Purcell, and who was himself no mean musician, if one may judge by his output, for he composed forty operas.

The son seems to have been quite an Admirable Crichton. He was a magistrate and a member of the Royal Society; he exhibited portraits

Theatre, Dublin. His voice had a compass of nineteen notes, "with a falsetto extending from D to A in alto."

### A Vanished Tenor.

When singing "The Bay of Biscay," Braham, who was very short, was in the habit of falling on his knees at the words: "A sail! A sail!" At a certain Bournemouth Festival he did this as usual, but, unfortunately the platform had a high barrier on the side next the audience, and when the little man knelt down, he popped completely out of view, and the audience, thinking he had fallen through the floor, rose in alarm; but when the great tenor sprang to his feet again, to "greet it with three cheers," they greeted him with shouts of laughter.

It has often been objected that to say:—

"Twas in Trafalgar Bay  
We saw the Frenchman lay,

is ungrammatical, and that "lay" ought to be "lie." Byron has been quoted in excuse, for in his famous "Address to the Ocean" he writes, "There let him lay!" There was a long discussion in *Notes and Queries* about this song-opening, but no one suggested that if "that" is understood, after "saw," the grammar is correct.

When the words were first printed in the opera score, they appeared as above, and Arnold was much chaffed by his friends at what they regarded as a "bloomer." Arnold blamed the printer, and declared that he wrote:—

"Twas in Trafalgar Bay  
The saucy Frenchmen lay,

which sounds fairly plausible, though a little like an afterthought.

"Twas in Trafalgar Bay  
We saw the Frenchman lay;  
Each heart was bounding then;  
We scorn'd the foreign yoke,  
For our ships were British oak  
And hearts of oak our men!  
Our Nelson marked them on the wave,  
Three cheers our gallant seamen gave  
Noe thought of home and beauty;  
Along the line the signal ran  
"England expects that every man  
This day will do his duty."

And now the cannons roar  
Along that frighted shore;  
Our Nelson led the way;  
His ship "The Victory" named!  
Long be that Victory famed,  
For victory crown'd the day!  
But dearly was the conquest bought,  
Too well the gallant hero fought  
For England, home, and beauty;  
He cried, as midst the fire he ran:  
"England expects that every man  
This day will do his duty."

at the Royal Academy, for he was trained to be a painter; he was a very busy librettist for the operatic stage, and he married the daughter of the Poet Laureate—the quite unpoetic Pyc.

It seems odd that out of all these credentials for the suffrage of posterity, his present hold upon fame should rest upon two songs, "The Anchor's Weigh'd," and "The Death of Nelson," both in the libretto of a forgotten opera, called *The Americans*, the music composed by Braham, which was produced in the year after Trafalgar.

John Braham was born in the same year as Arnold, and survived him five years, dying at the ripe age of eighty-two and singing almost to the last. He was of Jewish parentage, but his father and mother died when he was a lad, and he is said to have sold pencils in the gutter in London.

But Leoni, the musician, picked him up, and gave him his chance. So well did he repay his benefactor that at the age of thirteen, whilst his voice was still unbroken, he sang Arnold's "The Soldier Tired," at Covent Garden! He was a precocious genius with a phenomenal voice, and in early manhood spent five fruitful years on the Continent in the best musical circles.

Thus we find him, at the age of thirty-five, commanding the colossal terms for those days of 2,000 guineas for fifteen nights at the Royal

(Continued from the preceding page.)

made in hours and in matter to make it as acceptable when days are sunny and evenings long, when all who can are out of doors, as it seems to have been in winter.

\* \* \* \*

It is all wrong to think of wireless as an adjunct only of dark nights, cold weather, and indoor hours. Our programme staff here and in the various stations will soon be telling you of the changes they are making at the end of May to enable your wireless receiver to maintain its functions at least as adequately in summertime as in wintertime.

J. C. W. REITH.

A BILL which recently passed the United States Senate declares that: "Either and the use thereof within the territorial jurisdiction of the United States is hereby affirmed, and will be the inalienable possession of the people of the United States and their Government."

Should a war occur, the Government will have the right to revoke all licences, and will have full control of the ether.

LESSONS in English are being broadcast throughout Germany. "A thousand English words you must know," is the slogan adopted by "The Ulstein Service" which is responsible for the talks.

A WIRELESS amateur in Johannesburg has, it is stated, had the unique experience of receiving clearly on a three-valve set music and a speech from London, Bournemouth, and Schenectady. Thus, three continents—Europe, America, and Africa—were linked by wireless in the course of a few hours.

## Helping Uncle!

Hundreds Assist at Central Hall. By Frederick Martin, M.P.

I WAS attracted to the Central Hall, Westminster, mainly on account of the direct personal interest which I have in St. Dunstan's and in every effort that is made for the good of that wonderful institution. Secondly, I went to hear the music.

The fact that the concert was to be broadcast moved me not at all. So long as the process did not interfere with my enjoyment of the music, it mattered not a bit to me though it were being wafted to the Equator or the North Pole. This is a brave confession to make in these columns; it has the merit of being true.

### A Congregation of Devotees.

Yet I had not been in the Central Hall more than five minutes when I was engulfed in the prevailing excitement and enthusiasm. It was suddenly borne in on me that these hundreds of men, women and children were assembled together not as the mere passive receivers of pleasure. They had come together to co-operate in a great enterprise. Indeed, I may almost describe them as a congregation of devotees gathered in order to celebrate a sacred and secret rite in which each was to play a priestly part. The atmosphere was electric with expectation, and it affected me powerfully.

From the stage came the usual preliminary sounds, the tuning of fiddles, the modest lowering of horns in process of being warmed, the trilling of flutes and the subdued thumping of the tympani. These are the commonplace of the concert room, and though they might speak pleasingly of a treat in store, they did not account for the thrill that was manifest in the air. There came a burst of applause. The conductor came on the platform; still the thrill persisted and refrained from reaching a climax.

And then, at last, I discovered so much of the secret of this thronged and eager place. A figure emerged and walked along between the front row of stalls and the stage. There was a gasp from the audience and then a great outbreak of hand-clapping and feet-stamping such as you seldom hear at musical entertainments of the better and more genteel sort. It was the figure of Uncle Rex. The miracle was about to happen—indeed, so much of it was in process.

There came a sudden silence, tense, dramatic, poignant. Uncle Rex had reached the microphone. Never has there been on this earth so sudden and expectant a hush since last the Delphic Oracle spoke! What Uncle Rex actually said into the microphone I do not remember. It was something like "London Calling," followed by an announcement that he was speaking from the Central Hall, and that the concert was about to begin.

### The Miracle Repeated.

The pleasant voice stopped. The figure retreated towards the mysterious regions from whence artists appear at concerts, and as it retreated, it was saluted by salvos of applause. There was time for only a moment's whispered comment on the appearance of Uncle, on the tones of his voice, on the marvel of having seen him speak, when the conductor raised his baton and the concert began.

The miracle continued to happen at intervals during the evening. That is to say, each item on the programme was announced to the listening world outside in the fashion I have described; but the miracle never lost freshness and still the wonder grew. I cannot explain it all. But the essence of the matter was that we had all been helping Uncle.



# Old Newcastle.

A Talk by F. W. Dendy, D.C.L., F.S.A.

THE history of old Newcastle begins with the Roman invasion of Britain. No doubt, before that time, Celtic tribes, having considerable civilization, tended their flocks, gathered their crops, and fished from the north bank of the Tyne; but they have left no written history; and it was owing to the skill and judgment of the Roman engineers in fixing the site of Newcastle as the place where their bridge was to cross the Tyne, that Newcastle has become the most important place on that river's northern bank.

The course of the great wall which was to extend from sea to sea was diverted by them from its usual straight line, which would have carried it over the top of the town moor, and was brought down by the River Bank from Wallsend to join up with the fort which the Romans built to protect the bridge.

## Barbarians from the North.

Ships borne by the tide came up to the bridge, lay under the shelter of the protecting fort, supplied the wants and luxuries of the camps and towns which the Romans established along their road and wall, and Newcastle began its mercantile life as a port of the Empire of Rome. That life went on for three hundred years and was then swept away by the withdrawal of the Roman troops and the barbarians from the north, who destroyed the bridge.

The subsequent Anglian settlers cultivated their lands on the open field system. Between their houses and the river scellivity, lay their three great arable fields, on which Newcastle is now built, and behind them were the Leazes for hay and the Moor for rough pasture, turves and timber, both of which last named places are still for the most part open ground.

## The Norman Invasion.

That agricultural life continued for the next six hundred years, and then the English, in their turn, were enslaved by invaders from Normandy, who rebuilt the former bridge and erected a new fort near it, and thereafter merchants, ship-owners, and artisans once more settled down on the river bank and up the entrance of the Port Bars.

The merchant and craft guilds which flourished in medieval Newcastle, besides pursuing their ordinary avocations and taking part in the great procession and the biblical plays which took place each year on Corpus Christi Day, vigorously contested each other's rights of trading and of taking part in the government of the town, and then, as now (under other circumstances), there were many of those bloodless battles for which organized industry is so renowned.

## An Heroic Defence.

But there was also in those times real fighting to be done. It was the duty of each freeman to be armed and to take his part in manning the great town wall two miles in length with its eight fortified gateways and its forty-eight flanking towers. For centuries it formed a sufficient rampart against their enemies the Scots; but the time came, in 1664, when after a prolonged struggle against big odds the men of Newcastle were compelled to yield the town.

For more than two months the handful of 1,800 men within the walls withstood the 18,000 besiegers outside, drowning their mines and making successful sorties from the gates. It was the 17th of August when the Scottish General first summoned the mayor to surrender, and it was not until the 19th October that the enemy finally took the town.

Mr. Dendy then went on to describe the modern developments of the town and such relics of old Newcastle as are still left.

# Official News and Views.

## Gossip About Broadcasting.

### Your Aerial in a Thunderstorm.

WITH the approach of summer, and the possibility of electrical storms, such as we had last July, many people are wondering what effect lightning will have on their aerials. Last summer it was not unusual for the owner of an aerial to spend an anxious time while lightning was prevalent, and cases are known of brave, if anxious, men who in the midst of a storm went valiantly forth to disconnect from their houses the possibly dangerous aerial. Some more anxious still were even known to take down the poles. However stupendous the thunderstorm or violent the lightning, there is no danger from an aerial if a little precaution is taken.

If owners of sets disconnect the aerial wire from the instrument and connect it to the earth wire, there is no cause for alarm. On the contrary, it may mean an added security to the house, as, if this is done, the aerial will act in the same way as a lightning conductor. It is true that, if this is not done, there is the possibility that the lightning might strike the aerial, and possibly do damage both to the set and to the house, although it is significant that only a very few cases are on record where this has happened.

### A Simple Precaution.

All owners of sets should learn to protect themselves from this possibility by earthing their aerial each time they have finished using their set. If this precaution is neglected, there is a chance that lightning, in striking the aerial, would burn out the set.

Last year was the first time that serious atmospheric disturbances had been experienced since the inauguration of broadcasting in this country, and the experience proved that there is no danger if the aerial is connected with the earth wire. The anxious listener who last summer spent a night in his garden disconnecting his wires during a thunderstorm will this year be able to sleep peacefully in his bed if he bears in mind this simple precaution.

### A Wireless Beam Transmitter.

One of the interesting features of the electrical engineering section of the Palace of Engineering in the British Empire Exhibition at Wembley is a model of a wireless beam transmitter which will rotate slowly as in action. This apparatus represents one of the latest developments in applied radio work and is intended to enable all classes of coastal shipping fitted with an appropriate receiver, including vessels which do not carry wireless operators, to obtain bearings during fog when in the neighbourhood of dangerous points. As it revolves, it signals to every two points of the compass a different Morse letter.

### Many Advantages.

These signals are transmitted on a very short wave-length, and are picked up by special receiving apparatus which is independent of the ship's ordinary wireless installation and does not require operation by a skilled telegraphist. The receiving instrument is kept permanently tuned, and all that is required to bring it into operation is to switch on the current to the valves.

By observing the Morse letters which his instrument receives, the navigator is able to tell the direction of the transmitter, and by taking a succession of readings at intervals he can accurately chart his course.

### Musing Letters.

With reference to a recent article in *The Radio Times* on "What is Time?" one of our

correspondents sends us the following answer given by a schoolboy in reply to the same question that was put to him: "Time was invented by Alfred the Great, who divided it into candles each of which burnt twenty hours."

Our correspondence is often enlivened by letters of this description, but one of the best specimens was recently received by Mr. C. A. Atkinson, our Film Critic. He had been talking of the film "Becket," a film version of Tennyson's famous drama in which Sir Frank Benson played the rôle of the murdered prelate.

### A Woman's View.

A woman listener in Newcastle, who had clearly seen the film, but obviously had not heard his talk, sent Mr. Atkinson the following letter: "Have you criticized the film of Becket, which is nothing like him. Sir Frank Benson has a character which, if anything at all, is more like a nun than a fighter, and he has to fight four men with swords. I should like your opinion of it. It isn't any more like him than if it isn't him at all. It is as different from Becket as a chalk is from cheese, and does not do him credit. If you think it is rotten, don't be afraid to speak up."

### Look to Your Sets.

In our issue of the 4th April we stated that the authority concerned with a station that was interfering with the North Kent and South Essex listeners had been identified, and we said that the authority concerned had taken steps to reduce the interference. Those steps consisted in sending us a tuning curve of the station, and it appears from this that listeners in those localities should look to their sets to see that they are sufficiently selective, inasmuch as theoretically it does not seem possible that, with a good set, the interfering station should not be cut out and London heard undisturbed.

### Cardiff's New Director.

The new Station Director at Cardiff, in succession to Major Corbett-Smith, who has been transferred to the Headquarters Staff at London, will be Mr. E. R. Appleton. He is a distinguished graduate of Oxford, and after the War was for some four years Mathematics Master at the Royal Naval College, Dartmouth. His wider interest, however, induced him to found the *Benson*, a journal which he has edited up to his present appointment. Those who know his literary and artistic standard will appreciate Mr. Appleton's past endeavours to give a wide public the best literature, art, and music. With the wider field now at his disposal, the results of his activities will be watched for with eagerness by all who already know the high standard of the Cardiff programme.

### The Post Office to Act.

In such cases where the actual name and address of a person causing oscillation is known the Post Office is writing specifically to each, calling special attention to the licensing conditions about interference, and the power to determine a license if they are not complied with.

### A Message to the Pope.

In the early days of May we are hoping to broadcast a musical programme to be provided by the choir of the Westminster Cathedral. On this occasion we also hope to broadcast a special message from 2LO to His Holiness the Pope. His Holiness is the possessor of a wireless set on which he regularly listens to British programmes.



# Secrets of the Control Room.

By P. P. Eckersley, Chief Engineer of the B.B.C.

WE have recently passed through an historical period, but you have wotted not of it. On May 1st, 1923, we opened, if you remember, the new Studio at 2, Savoy Hill, and we installed a beautiful new amplifier. On April 1st, 1924, that amplifier is no longer in commission; a new system, a new apparatus, and a new era begins. Will you get better results? The answer is in the negative; but we, at any rate, will have a far more comprehensive system, built up on the experience of a year and the ever-growing needs of the programme.

It may be of interest to you to know how in this room we propose to concentrate all the controls, and how we are facing in a transitional period "when the old order changeth." Let us start at the heart of broadcast, the stolid, unwinking, one-eyed microphone; attached still on its stand; unmoved alike by red-nosed comedians, haughty statesmen, vivacious young artists, or even the suave voice of "the announcer."

## In the Control Room.

The microphone is connected by flexible wire to a couple of plugs let into the floor of the studio, and these plugs, in turn, connect to a little room just off the studio. In this room, from which through a sound-proof window one can see into the studio, hangs the first amplifier, which brings the feeble electrical variations from inaudibility (telephone) to a good telephone strength. This amplifier is fixed and invariable, and unwatched, standing alone in the little room, only to be feverishly attacked should a valve go or a connection not connect. From the output of this amplifier runs a long wire up to the control room.

This room contains all the controls; it is the heart of the system where for a moment all is concentrated for redistribution. Let me describe it as it will be. Along two sides run two long tables, each with the same type of apparatus thereon. Reading from left to right, there is a plug board first with female plugs labelled Big Ben, Savoy, Studio L, Studio II, Greenwich, etc. Into these holes can be plugged the main amplifier input, which can, therefore, amplify any broadcast that may arrive.

## How "S.B." is Worked.

Thus, suppose we follow up from Studio I. that wire which came out from the amplifier is the little room, we find it terminates on the "female" marked Studio I. Plug into this the male for main amplifier input, and the broadcast from the studio can be again amplified. The amplification is controllable, and in front of the table sits the control engineer, his eye glued to his blasting indicator while he sways his controls to give you balance. The amplifier output terminates on a long plug board similar to those you see at telephone exchanges, and one sees that the output may be plugged to the transmitter then to be radiated.

This is simple, but there is more. The output may be plugged to SBX, which means the Simultaneous Board Exchange, there to be switched to all stations. There are relay stations, also, and, therefore, the output can be plugged to these, where they stand suitably labelled.

## Seventy-five Private Lines.

On the input side, too, the input of the amplifier may be switched to Big Ben, the Savoy, or any other place in London. We have seventy-five private lines terminating on a big frame which stands on the wall, and any one of these lines may be selected.

On the output board we have plugs to connect the control engineer's 'phones to a check receiver, or to the amplifier output, or where you

will, and, furthermore, there is a plug labelled "house 'phones," so that the broadcast may be sent to head 'phones hanging in every office (there are over thirty) in the building. The house 'phones are useful for rehearsals, for, by suitable rearrangement, the sounds in the studio may be distributed, not only to the producer so that he may judge his effects, but also to every one in the office so that they may judge the producer.

So far, this is broadcasting from London outwards; but, of course, we may take other stations as well. This involves the station being switched to SBX, and then the currents being connected for tone in a special line amplifier and so passed to the transmitter.

## In Touch with the Studio.

So much for the broadcast; but, obviously, the control engineer must keep in touch with the studio, the place of outside broadcast and so on. For this, he has a control 'phone whereby he may initiate a call to anyone who has a line, and if he is to be called, his attention is attracted by a drop indicator on his switchboard falling over the line being enquired.

This complete equipment is duplicated in its entirety on another table, so that: (a) a spare is available at a moment's notice; (b) effects can be superimposed on a studio broadcast.

Undoubtedly, the future play will rely more and more upon properly introduced background, and rather than take your actors to the beach that the sound of real waves may paint the artistic sound drop-scene to their play, the actors will play in the studio, unmindful of a background introduced by the engineers.

## Defying the Programme People.

There are other schemes whereby the senior staff may at any time be switched through to any station to listen to the programmes therefrom, but this all concerns the Simultaneous Board. This is quite separate and is handled by another engineer entirely, and the scheme has been to make London just as much a provincial station as Newcastle, say, as far as the Simultaneous Board is concerned.

This board itself will carry twelve vertical lines with twelve plugs in each, making 144 points in all. There will be twelve separate amplifiers, and each one of these can be plugged into any line. Any switching you like to think of can be carried out by this system, and we shall defy the programme people soon to beat us.

## The Curtain's Up!

You would be interested to be in that room when a programme starts. "Nearly time," and so a jack goes home on a control 'phone. "Transmitter O.K.?" "Right!" In goes a switch, and a thin, high note makes itself felt. The simultaneous man links up, and twelve amplifier switches go in. The control engineer checks his plugs, and at last one single point is made, when all over England our several stations are transmitting that same thin note produced by that self-conscious-looking note oscillator in the corner. One minute timed by the stopwatch, and flick! out goes a switch. One plug is moved, and Big Ben is waited for. As the last stroke dies away, the control engineer's hand gropes for his red light switch, and above the studio doors a red lamp goes in and out to call the announcer's attention that all is ready.

The announcer moves to a press switch, and a buzzer grunts in the control room. The engineer replies by switching on the red light, and finally brings his controls up to sensitive. The simultaneous man checks with his 'phone along every line, as the loud speaker declaims the opening phrases of the news bulletin.

The curtain's up and the show's begun.

# Composers' Tricks.

Eccentricities of Famous Musicians.

THOUSANDS of people nightly listen to the broadcast music of the greatest composers without knowing much, if, indeed, anything at all, of the composers themselves. Yet behind the Beethoven sonata, the selection from an opera by Wagner, or the movement from a Schumann symphony, there is often a story of astonishing personal eccentricity, as well as of inspiration derived from the most curious sources.

Beethoven, for example, was a man of extraordinary personal habits, and a striking illustration of the poet's theory that "great wit to madness are near allied." Someone has likened the MSS. of his masterpieces to a sheet of paper strewn with pepper, the notes being mere dots and streaks jotted down apparently without arrangement and without guiding lines. One of his favourite habits was to walk about bare-headed in the rain, and when he could not indulge this fancy, he would stride up and down his room pouring water from a jug over his hands. It is a fact that many of his most striking passages of music were composed under the influence of this extraordinary foible.

## Inspired by Coffee.

The Italian composer, Donizetti, would shut himself in his room, and surround himself with steaming coffee pots, often six or seven at a time. As he wrote, he increasingly sipped coffee, until in time his skin assumed the yellow pallor of the Oriental. Coffee, in fact, brought premature decay to his faculties, and ultimately he became a complete nervous wreck.

Meyerbeer was never happy unless thunder pealed in the heavens and lightning played about his windows. Storms induced in him a feeling of great exaltation, in the midst of which he wrote some of his finest work. Haydn, on the other hand, found inspiration in the song of birds in the early morning. One of his quaintest habits was to rise at dawn, garb himself in full Court dress, complete with sword, hat, and ruff, and, so arrayed, to sit down and compose.

## Wagner's Grim Fancy.

The genius of Wagner resulted in the composer indulging in several eccentric fancies, of which perhaps, the most conspicuous was his penchant for showing his friends the grave he had caused to be dug for himself in his garden. He would give a brilliant party and, in the midst of it, would make a short speech about the inevitability of death, thereafter leading the way to the garden, where he would invite the guests to gaze in silence at his last resting place.

Rossini's eccentricity was more humorous than morbid. There was never a more indolent musician than he, and if on waking he did not feel like getting up, he would turn over and order his servant not to disturb him until the same time on the following day. One of his operas, *Il Turco in Italia*, has two duets for a particular situation, a fact which was simply the outcome of the composer's incorrigible laziness—the script of the first duet rolled off his bed and, as he was too idle to get out and recover it, he calmly wrote another!

## An Amazing Marriage Agreement.

Mozart was not eccentric in the sense that he was a man of erratic or unconventional conduct. But his submission to the dictates of his future mother-in-law, who insisted on his signing an agreement binding him to marry her daughter within three years, if the daughter would have him, or, if he could not afford to marry, to support her as an entire stranger for the rest of her life, showed that at times he was not wholly normal or responsible for his actions.



# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

## Mixed Medicine.



MISS WYNNE.

**MISS WYNNE**, whose character studies of London slum-life are so well known to music-hall audiences, is to broadcast from London on Wednesday, April 30th. She has toured in America, Canada, Australia and South Africa; but she confesses that she has never found in all her travels such distinctive types as the Cockneys.

While she was on board ship from America to Australia, Miss Wynne had an amusing experience. A terrible storm shattered the ship's medicine chest. A good deal of the medicine was saved, but only by the device of mixing it thoroughly all together and putting it into new bottles!

## Taxes and Taxis.

**THE Gaelic soprano, Miss May L. Smyllie**, who broadcasts from Glasgow, is fond of giving Bible lessons to children, and she has many good stories to tell concerning their quaint replies to her questions. "I was once dealing with the subject of the calling of Matthew from the receipt of custom," she says, "and explained the latter phrase by saying that Matthew's work was to gather in the taxes."

"Next day, in revising the lesson, I asked: 'Now what was Matthew's occupation?'"

"Immediately came the reply from an eager-faced boy: 'Ploase, miss, he was a motor man.'"

"What makes you think that?" I asked.

"Well, miss, he answered, 'you told us yesterday that he gathered in the taxis!'"

## Norfolk Folk-Songs.



MR. E. J. MOERAN.

**MR. E. J. MOERAN**, who recently conducted his own "Rhapsody" at a Manchester Station Symphony Concert, is a young English composer who is rapidly coming to the front. This Rhapsody was played by the Hallé Orchestra, with Mr. Hamilton Harty conducting, last season. In spite of the fact that Mr. Moeran's

name sometimes gives the idea that he is foreign, he is really British. He was brought up in Norfolk, where he made a wonderful collection of Folk-Songs which have just been published.

## Not Always Atmospheric.

**A VERY** curious phenomenon is often to be observed in the reception of those who are not particularly careful about their sets (says a writer in *Amateur Wireless*). On no matter what night you visit them at their earnest invitation to hear what their sets can do, you will always find them complaining bitterly of the prevalence of atmospherics. During reception the typical noises are most marked, in fact they are often so bad that it is difficult to follow the words of a speaker. Usually they get worse and worse as the evening goes on. Now it is a strange fact that if you leave before the broadcasting stations close down and on returning home switch on your own set, you will in nine cases out of ten find that the unwelcome noises appear to have ceased suddenly in the most unaccountable way.

The truth is that in very many instances what are called atmospherics are not atmospherics

## Relayed from Piccadilly.



MR. DE GROOT.

**THE** concerts relayed from the Piccadilly Hotel on Sunday evenings have been much appreciated by listeners, and it is hoped to continue them at, approximately, fortnightly intervals throughout the summer. The conductor of the Piccadilly Orchestra, Mr. de Groot, is a violinist of great individuality, and since he came over here from

Belgium he has established a firm reputation. The Piccadilly Orchestra will next be broadcast from London on Sunday evening, April 27th.

## A Great British Composer.

**THE** Sixth Symphony Concert, which is to be broadcast from Central Hall, Westminster, on May 2nd, will be conducted by Sir Edward Elgar, O.M. Sir Edward is practically a self-taught musician, and he displayed exceptional talent at a very early age.

He began life in a solicitor's office, gave lessons on the violin, and played in the local orchestra at Worcester, his native city, where his father was an organist. He had not much money in those days, but he was determined to learn. Nearly every week he used to journey to London in order to attend the Saturday night concerts at the Crystal Palace.

Now and then a small composition of his was given in his native district, and this local fame led to him being appointed conductor to the County Lunatic Asylum band, where he spent his time coaching players recruited from the attendants.

## A Noted Pianist.



MR. SIGNE OPPENHEIM.

**A** PIANIST who is a favourite at Newcastle is Mr. Signe Oppenheim. He is of Czech-Slovakian nationality, but he has been established in England since 1893, and is well known locally as a player and teacher. At the age of seventeen he won the first prize and medals at the Vienna Conservatoire, and later, the highest awards at the

Leipzig Conservatoire. He is the founder of the "Oppenheim Musical Society," which is now in its twenty-first year of existence.

at all; they are merely parasitic noises produced chiefly by the high-tension battery. For some mysterious reason people seem to think that high-tension batteries last for ever and require no care at all. . . .

The poor battery is worked unmercifully until signals become so weak that its owner reluctantly decides that it is time for him to purchase a new one.

## DOTS AND DASHES.

**SENATOR MARCONI** claims that he has discovered a means of sending wireless messages which practically ensures that they reach their intended destination untapped.

Listeners carefully when Big Ben strikes and you will hear the bells of St. Margaret's, although the Big Ben microphone is in the clock tower at Westminster.

## An Amazing Repertoire.



MR. HERBERT HEYNER.

**THERE** are not many singers who have a repertoire of over a hundred oratorio and other choral works, but Mr. Herbert Heyner, who has been engaged to broadcast from London, has this distinction, besides knowing many operatic rôles by heart. Mr. Heyner studied under the great French baritone, Victor Maurel, and for some years he has sung

the chief baritone rôles at all the English musical festivals.

As "Amfortas" in Wagner's *Parsifal*, with the British National Opera Company, he made a great success, both at Covent Garden and in the provinces.

## Revenge.

**"I WAS** rehearsing once with a well-known conductor possessed of a very erratic 'beat,'" says Mr. Heyner. "He had to stop the orchestra and reprove them more than once, and at last he said: 'Well, gentlemen, I won't worry you any more now, or you'll be taking an unexpected revenge on me at the performance to-night.'"

"'Yes,' replied a small voice from the orchestra, 'we'll follow your beat!'"

## A Singer from Lancashire.



MISS SYBIL MADEN.

**A SINGER** much in request at London Station is Miss Sybil Maden. She is a native of Lancashire, a county that has produced many famous musicians, and she was only thirteen when she won a scholarship for singing, and when, later on, she went to the Royal Manchester College of Music, she was awarded the Ephraim Hallam Scholarship and

the Currie Gold Medal.

Miss Maden has also studied in Paris, and under Mme. Kirkby Lunn in this country.

## A Distinguished 'Cellist.

**LISTENERS** are assured of a rare musical treat on Friday, May 2nd, when Miss Beatrice Harrison, the distinguished 'cellist, is to play at the 6th Symphony Concert at the Central Hall, Westminster. The concert will be S.B. to all Stations.

WHAT is probably a record in radio transmission is reported from Japan. A speech in Esperanto delivered at Newark, in the United States, was received clearly on a Japanese receiving set in Tokio—a distance, without relay—of 6,000 miles.

WIRELESS sets are now being installed for the entertainment of the lumbermen in Canadian woods. Lonely camps in all parts of Canada will soon be receiving excellent and varied programmes from no fewer than 600 broadcasting stations.

DOCTOR: "How do you suppose your boy got whooping cough? There are no other cases in the neighbourhood."

MOTHER: "I'm sure I don't know, doctor, except that I let him go and listen to that wireless. Do you think it could come on that?"



# WIRELESS PROGRAMME—SUNDAY (April 27th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0.—Time Signal from Big Ben.

4.0-5.0. **Organ Recital.**

Relayed from the Concert Hall of the National Institute for the Blind, Great Portland Street.

Solo Organ **WILLIAM WOLSTENHOLME**  
Solo Flute.....**EDITH PENVILLE**  
Baritone.....**HERBERT HEYNER**  
Solo 'Cello.....**CARL FUCHS**

The Organ.

Suite Gothique.....*Boellman*  
1. Choral, 2. Minuet, 3. Priere, 4. Toccata.

Flute Soli

"Reminiscences of Andersen-Doppler"

"Serenade".....*Pennell*

"Variations Drolatiques".....*Andersen*

Songs.

"Tny Beaming Eyes".....*Mardourell*

"The Golden Vase".....*Traditional*

"Trotting To the Fair".....*Stanford (1)*

"On the Road to Mandalay".....*Holmes*

'Cello Soli.

Arioso.....*J. S. Bach—1685-1750*

Prelude (Unaccompanied) and Third Gavotte.....*David Popper*

The Organ.

Capriccio in A Flat.....*Wolstenholme*

Fantaisie Rustique [A Rustic Wedding Fete].....*Wolstenholme*

Grand Choeur in D.....*Gullman*

Flute Soli.

"Rhapsodie Italienne".....*Pand Bougman*

"Swing Song".....*Edith Borne*

"Gipsy Dance".....*Edward German*

Songs.

"Britannia".....*Farrar (11)*

"In Summer-time on Breton".....*Orchestra*

"The Song of the Flea".....*Musorgsky*

"Frights".....*Becky (1)*

'Cello Soli.

Adagio.....*Locatelli*

"Mourning Zephyr".....*Jensen*

Guitar.....*Mozzowski*

The Organ.

Improvisation

Festival Toccata in B Flat.....*Wolstenholme*

Announcer: C. H. King.

5.0-5.30.—**CHILDREN'S CORNER, S.B. from Bournemouth.**

6.30.—Hymn, A. and M. 134.

The Rev. P. T. R. KIRK, General Director of the Industrial Christian Fellowship.

Religious Address.

Hymn, A. and M. 477.

Anthem, "From Thy Love as a Father"

("The Redemption").....*Gounod*

9.0. **DE OROOT**

and

**THE PICCADILLY ORCHESTRA.**

Relayed from the Piccadilly Hotel.

**MARGARET JEWELL (Soprano).**

Orchestra.

"Reminiscences of Gung".....*arr. Orbach*

Songs

"Vissi d'arte" (The Prayer from "Tosca").....*Puccini*

"Aimant la Rose, le Rossignol".....*Rimsky-Korsakov*

Orchestra.

"Chanson Indoue".....*Rimsky-Korsakov*

"El Relicario".....*Padilla*

Songs.

"Oh, that Summer Soul'd for Aye".....*W. Davies*

"A Brown Bird Singing".....*Haydn Wood*

Orchestra.

Grande Fantaisie, "La Boheme".....*Puccini*

10.0.—**TIME SIGNAL FROM GREENWICH.**

**GENERAL NEWS BULLETIN and WEATHER FORECAST, S.B. to all Stations. Local News.**

10.15. **Orchestra.**  
Slovakian Dance (No. 6).....*Dvorak*  
"Der Karbek".....*August Scholz*  
Selection, "Madame Pompadour".....*Fall*  
10.30.—Close down.

Announcer: A. R. Burrows.

## BIRMINGHAM.

3.0-5.0. **THE BAND OF THE 8TH BATTY, THE ROYAL WARWICKSHIRE REGIMENT.**

By Permission of Lt.-Col. P. Docker.

Under the Direction of Bandmaster G. LANNON.

Overture, "Le Cheval de Bronze".....*Auber (1)*

Selection from "Maritana".....*Waltzes (1)*

Cornet Solo, "Largo".....*Handel*

(Soloist, Cpl. J. E. Phelps)

**MABEL SENIOR (Soprano).**

"Charming Chorus".....*German (11)*

"Like as the Heart Desireth".....*Alfisen (1)*

Tubular Bell Solo, "The Melfy Serenade".....*Howell*

(Soloist, Cpl. H. J. Payne)

Serenade, "La Serenata".....*Dragn*

Mabel Senior.

"Devotion".....*Strauss (2)*

Band.

Clarinet Solo, "Albanian".....*Le Thiere (1)*

(Soloist, Cpl. E. Wild)

No. 3 from the Suite "At the King's Court"—"Her Majesty the Queen".....*Souza*

Announcer: Joseph Lewis.

5.0-5.30.—**CHILDREN'S CORNER, S.B. from Bournemouth.**

9.0. **Religious Service**

Conducted by

The Rev. G. D. WILES, B.A., M.C.

Relayed from

**THE WYCLIFFE MEMORIAL CHURCH,**

Exeter Road.

8.30. **THE STATION ORCHESTRA.**

Overture in C.....*Mendelssohn*

**JAMES HOWELL (Bass).**

"Young Dietrich".....*Mendelssohn*

Orchestra.

Symphony No. 11 in D, "The Clock".....*Haydn*

Intermission, "Serenata".....*Mendelssohn*

James Howell.

"The Border Ballad".....*Cowan*

Orchestra.

Incidental Music to "A Midsummer Night's Dream".....*Mendelssohn*

"Two Symphonic Dances".....*Orie*

Three Dances, "Henry VIII.".....*German (11)*

(a) Morris Dance; (b) Torch Dance; (c) Shepherd's Dance.

10.0.—**NEWS AND WEATHER FORECAST, S.B. from London. Local News.**

10.15.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0. **ERNEST LUSH and NORMAN HEIGHAM**

(Pianists).

Duet with Two Pianos, Concerto No. II, Op. 40.....*Mendelssohn*

3.30. **GERALD KAYE (Tenor).**

"Coloured Fields".....*Erie Coates*

"O Divine Redeemer".....*Gounod (12)*

3.30. **Ernest Lush and Norman Heigham.**

Duet with Two Pianos, Andante and Variations, Op. 40.....*Schumann*

3.50. **Gerald Kaye.**

"What a Wonderful World it Would Be".....*Lohr*

"Morning".....*Oley Spinks*

"Light of My Life".....*Loughborough*

4.0. **THE ROYAL BATH HOTEL ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFF.)**

Overture, "Plymouth Hoe".....*Ansell*

Selection, "Lilac Time".....*Schubert*

"Berceuse".....*Jaruffelt*

Fantasia, "Aula".....*Ferd*

"Hind Song".....*Rimsky-Korsakov*

**DAVID S. LIFF (Solo Violin).**

Morris Dance, "Shepherd's Hay".....*Granger*

5.0-5.30.—**CHILDREN'S CORNER, S.B. to all Stations.**

8.30. **CHAMBER MUSIC TRIO.**

**ALBERT SAMMONS**.....Violonist

**CEDRIC SHARPE**.....Cellist

**WILLIAM MURDOCH**.....Pianist

First Movement of Trio in B Flat.....*Schubert*

8.40. **CHOIR OF ST. LUKE'S CHURCH, WINTON.**

Chorale, **RONALD GOMER.**

Hymn, "Jesus Christ is Born To-day" (A. and M. 124).

8.45.—The Rev. F. C. LEAROYD, St. Luke's Church, Winton: Religious Address.

8.55. **Choir.**

Hymn, "On the Resurrection Morn'g" (A. and M. 489).

9.0. **Chamber Music Trio.**

Trio in C Major.....*Bruckner*

9.30. **Choir.**

Anthem, "Ye Humble Souls that Seek the Lord".....*Chambers (11)*

9.35. **Chamber Music Trio.**

Second, Third and Fourth Movements of Trio in B Flat.....*Schubert*

10.0.—**NEWS AND WEATHER FORECAST, S.B. from London. Local News.**

10.15. **Chamber Music Trio.**

Phantasia Trio in C Minor.....*Frank Bridge (11)*

10.30.—Major **STANLEY HOWE**: Readings from the Works of Wordsworth.

11.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.30. **ARTHUR ANGLE'S STRING ORCHESTRA.**

Solo Violin, **ARTHUR ANGLE.**

Vocalist, **KATHLEEN M. WILLS**

(Contralto).

I.—Prelude from Russian Suite.....*Wagner*

II. **Songs.**

"Springtime in Somerset".....*F. Drummond*

"A Summer Picture".....*Alida Dia*

III.—"Ave Maria".....*Back-Guard*

Prelude and Fugue from Russian Suite.....*Glassonow*

IV. **Songs.**

"Christina".....*Arthur Penn (5)*

"Rosbud".....*F. Drummond (8)*

V. **Three Pieces.**

(a) "The Duet" (Lieder ohne Worte).....*Mendelssohn*

(b) "Moment Musical".....*Schubert*

(c) "Minuet".....*Beethoven*

Serenade.....*Tosti*

VI. **Songs.**

"At Columbine's Grave".....*Martin Shaw*

"Sundown".....*Alida Carline (8)*

VII.—Irish Reel, "Molly on the Shore".....*Fletcher*

Valse, "Floration".....*Reich*

5.0-5.30.—**CHILDREN'S CORNER, S.B. from Bournemouth.**

8.10. **CHOIR OF THE GRANGTOWN BAPTIST CHURCH.**

Hymn, "Jesus, Thou Joy of Loving Hearts" (Tune: 1154).

Anthem, "After the Daylight".....*Musgrave*

The Rev. C. STANFORD RUDGE, B.A., Grangtown Baptist Church: Religious Address.

Hymn, "Lord, We Thank Thee for the Pleasures" (Tympanum).

8.40. **IN MEMORIAM.**

**Charles Villiers Stanford.**

(1852-1924).

**THE STATION SYMPHONY ORCHESTRA.**

Conductor, **OLIVER RAYMOND.**

To honour the memory of the late Charles Villiers Stanford, R.A., Mus.Doc., D.C.L., etc., the programme will be devoted to selections from the works of that Composer.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 225.



# WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Further details will be published in the London and Local Press of April 26th and 27th.

10.0.—NEWS and WEATHER FORECAST.  
S.B. from London. Local News.  
10.15.—Close down.

Announcer: W. N. Settle.

## MANCHESTER.

3.0-5.0. Vocal and Instrumental Concert.

JO LAMB (Violin) and JOHN WILLS (Pianoforte).  
Sonata for Violin and Piano (No. 1 in D Major) ..... Beethoven  
HUGH SPENCER (Baritone).  
"Song of the Volga Boatmen" ..... Traditional  
"It is Enough" ("Elijah") ..... Mendelssohn (11)  
JOSEPH SHORE (Solo Pianoforte).  
"Valse in A Flat" ..... Chopin  
"Etude" ..... Moszkowski  
"Marche Militaire" ..... Schubert-Tausig  
Hugh Spencer.  
"The Wanderer" ..... Schubert (1)  
"Lullaby" ..... Joseph Shore.  
"Choeurs de Gaudete" ..... Liszt  
"Dance of the Goblins" ..... Liszt  
Hugh Spencer.  
"O Divine Redeemer" ..... Gounod (12)  
"To Marie" ..... Schumann  
Jo Lamb and John Wills.  
Sonata for Violin and Pianoforte ..... Debussy

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

5.0. YVONNE TIANO (Solo Pianoforte).  
"Intermezzo" ..... Brahms  
"Rhapsody in E Flat" ..... Brahms  
5.15.—SIDNEY G. HONEY: Talk to Young People.

GERTRUDE EDGARD (Soprano).  
"The Wanderer" ..... Schubert  
"Solweig's Song" ..... Grieg (1)  
HARRY HOPEWELL (Baritone).

Recit., "The Good We Wish For" ..... Handel (11)  
Air, "Thy Glorious Deeds" ..... Handel (11)  
Hymn, "These things shall be."

The Rev. ROBERT ARMSTRONG of Edgworth Bolton: Religious Address.  
Hymn, "Jesus Shall Reign."

8.30. YVONNE TIANO.  
"Wanderer Fantasia" ..... Schubert-Liszt  
Gertrude Edgard.

"Ah! forse lui" ("La Traviata") ..... Verdi (1)  
"Il Barco" ..... Arduini (1)  
Harry Hopewell.

"Hindu Song" ..... Benberg  
"Pleading" ..... Elgar (11)  
"The Banders" ..... Bromley Davis (11)

10.0.—NEWS and WEATHER FORECAST.  
S.B. from London. Local News.  
10.15.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

3.0-4.45. Organ Recital.

Relayed from  
The Royal Grammar School.  
P. W. SMALLWOOD, Mes. Bac.  
At the Organ  
ARTHUR LAMBERT ..... Baritone  
HILDA VINCENT ..... Soprano  
ISOBEL SMALLWOOD ..... Contralto  
A. L. SMALLWOOD ..... At the Piano  
Solo Organ.  
"Meditation" ..... Zverval  
Introduction and Allegro-Symphony in D  
Haydn

Baritone Song.  
"The Blind Ploughman" ..... Clarke  
Soprano Song.  
"With Virtue Glad" ..... Haydn (11)  
"O Divine Redeemer" ..... Gounod (12)

Solo Organ.  
"Andante in G" ..... Battista  
"Toccata and Fugue in D Minor" ..... Bach (11)  
"Berceuse" ..... Gounod

Baritone Song.  
"The Top of the Hill" ..... Samuel (1)  
Soprano Song.

"When Myra Sings" ..... A. L. (5)  
"My Heart Ever Faithful" ..... Bach (11)  
Solo Organ.

Concerto for Organ ..... Handel (11)  
Invocation ..... Cappocci  
Capriccio ..... Cappocci

Contralto Song.  
"There is a Green Hill Far Away" ..... Gounod (12)  
Solo Organ.

"Sing, Joyous Bird" ..... Phillips  
Solo Organ.  
March in D ..... Schubert

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30. NEWCASTLE CATHEDRAL  
QUARTETTE.  
Hymn, "My God, My Father."

8.35.—The Rev. T. ROBSON: Religious Address.  
Quartette.

Psalm, "The Lord is My Shepherd" ..... Carter  
Anthem, "O Pray for the Peace of Jerusalem" ..... Cobb

THE STATION ORCHESTRA.  
Conductor, WILLIAM A. CROSSE.  
Overture, "Britannia" ..... Mackenzie (15)  
"Prelude" ..... Jarnfeldt

TOM BRITTON (Tenor).  
"Onaway, Awake" ..... Coleridge-Taylor (11)  
Orchestra.

"Finlandia" ..... Sibelius  
"Gopak" ..... Moussorgsky  
Tom Britton.

"Where'er You Walk" ..... Handel (1)  
Orchestra.  
Suite, "As You Like It" ..... Quilter (11)

(a) "Evening in the Forest" (b) "Many Pranks" (c) "Country Dances"  
10.0.—NEWS and WEATHER FORECAST.  
S.B. from London. Local News.

10.15. Orchestra.  
"Marche Militaire" ..... Schubert  
10.25.—Close down.

Announcer: R. C. Pratt.

## ABERDEEN.

3.0. THE WIRELESS ORCHESTRA.  
"Mosaïque on the Works of Haydn" ..... Taran

3.15. P. WYNNE CHAPMAN (Baritone).  
"Loving Smile of Sister Kind" ..... Gounod  
"It is Enough" ("Elijah") ..... Mendelssohn (11)

3.25. Orchestra.  
"Mosaïque on the Works of Mozart" ..... Taran  
CARMA DAAN (Soprano).

3.40. "Pious Organs" ..... Handel (11)  
"Come, Ever Smiling" ..... Liberty  
("Judith Macabre")

3.50. "Mosaïque on the Works of Beethoven" ..... Taran  
4.0. P. F. JEFFREY: "Death of Toussaint  
Louverture—1803."

4.5. P. Wynne Chapman.  
"When the King Went Forth to War" ..... Koenigsmann  
"A Song of Autumn" ..... Elgar

4.15. "Mosaïque on the Works of Mendelssohn" ..... Taran  
4.30. CARMA DAAN.  
"From Mighty Kings" ..... Handel (11)  
"Wise Men Flattering" ..... Handel (11)  
("Judith Macabre")

4.40. "Mosaïque on the Works of Gounod" ..... Taran  
5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30. RECITAL OF CHURCH MUSIC IN  
SERVICE FORM  
by  
WILLAN SWAINSON'S CHURCH  
CHOIR.

Mystical Songs:

"The Call" ..... Vaughan Williams  
"I Got Me Flowers" ..... (14)  
Sentences:

"Into this World of Sorrow" ..... Pollitt  
"If Any Man Will Come After Me" ..... Pollitt

Introit:  
"Come, Let Us Worship" ..... Palestrina (11)  
Supplications:

"Call to Remembrance" ..... Farrant (11)  
"Let My Prayer Come Up" ..... Purcell (11)  
Psalm 23 (Anthem form), "The Lord is My Shepherd" ..... Stanford (11)

9.0. CHOIR OF THE CAUSEWAYEND  
UNITED FREE CHURCH.

Psalm 124.  
The Rev. W. D. NIVEN, M.A., Causeway-  
end U.F. Church: "Religious Address."  
Choir.

Hymn 94.  
9.15. Willan Swainson's Church Choir.  
Gospel Narrative, St. Matthew xvi. vv.  
17-32, being Nos. 13-17 and 20-21 of "The  
St. Matthew Passion" (including Reflective  
Chorales) ..... Bach (1)  
The Beatitudes (No. 646, Church Hymnary) (11).

Anthem, "Blessed City, Heavenly Salem" ..... Bairdson

9.30. R. E. JEFFREY.  
"Hound of Heaven" ..... Francis Thompson  
(By Request)  
"Ex ore Infantium" ..... Francis Thompson  
(By Request)

9.40. Willan Swainson's Church Choir.  
Anthem, "How Lovely are Thy Dwellings  
Fair" ..... Brahms (11)  
"Thou Wilt Keep Him" ..... Wesley (11)  
"Bide With Us" ..... Bach (11)  
Benediction No. 649, Church Hymnary.

10.0.—NEWS and WEATHER FORECAST.  
S.B. from London. Local News.  
10.15.—Close down.

Announcer: H. J. McKee.

## GLASGOW.

3.0-5.0. Organ Recital.  
Relayed from  
Pollokshields Parish Church.

P. J. MANSFIELD, Solo Organ.  
ANNIE JEFFREY (Soprano).  
WILLIAM GILCHRIST (Tenor).

5.0-5.30.—THE CHILDREN'S CORNER.  
S.B. from Bournemouth.

8.30. RELIGIOUS SERVICE  
relayed from  
THE BARONY PARISH CHURCH.

8.30. THE WIRELESS QUARTETTE.  
March, "Turquoise" ..... Mozart  
Ballet, "Three Little Pieces" ..... Souverville

8.45. MARGARET THACKERAY  
(Contralto).  
"Father of Heaven" ("Judas Macabre") ..... Handel  
"Rose Petals" ..... Cecil Mason (5)

9.5. ALEXANDER MACGREGOR  
(Baritone).  
"Eri tu" ..... Verdi  
"Beloved, it is Mine" ..... F. Aylward

9.15. Quartette.  
"Parade of the Tin Soldiers" ..... J. J. J.  
Entr'actes: "Polonaise from 'Napoleo-  
ne' " ..... Tchaikovsky

9.25. Margaret Thackeray.  
"Life and Death" ..... Coleridge-Taylor  
"Gloria" ..... Russell Pearson

9.35. Quartette.  
Suite, "Caucasian" ..... Ivanov-Lpydskov  
Alexander MacGregor.

9.45. "So We'll Go No More A-ruv'ing" ..... M. V.  
"The Dearest Lover" ..... White

10.0.—NEWS and WEATHER FORECAST.  
S.B. from London. Local News.  
10.15. Quartette.

"Two Little Dances" ..... F. J. J.  
Concert Valse, "Violence" ..... Walford

10.30.—Special Announcements. Close down.  
Announcer: Herbert A. Carruthers.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 305.



# WIRELESS PROGRAMME—MONDAY (April 28th.)

The letters "S.B." printed in italics in these programmes signify a Remittance Broadcast from the station mentioned.

## LONDON.

5.0-4.30.—Time Signal from Greenwich. Concert, "Everyday Life in South Africa," by Lucy H. Yates, M.C.A. Organ and Orchestral Music relayed from The Pavilion, Shepherd's Bush. "Parlour Tricks," by Yvonne Cloud.

5.30.—CHILDREN'S STORIES: "Sabo Returns Home Again," by E. W. Lewis. "Auntie Mame's Stories of France" (V). "Treasure Island," Chap. II, Part I, by Robert Louis Stevenson.

5.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1st GENERAL NEWS BULLETIN and Weather Forecast. S.B. to all Stations.

JOHN STRACHEY (the B.B.C. Literary Critic): "Portnightly Book Talk." S.B. to all Stations.

Local News.

7.30. A PRELIMINARY ENTERTAINMENT by GLADYS SEYMOUR AND ROBERT STURDIVANT.

7.50. Chamber Music Evening. ELISIE SUDBABY (Soprano). TWO FAMOUS INSTRUMENTAL REPERTORIES.

Septette, Op. 20, in E Flat .... Beethoven  
ELIE SPIVAK ..... Violin  
LEONARD RUBENSTEIN .. Viola  
THEODOR OTCHARKOFF ..... Violoncello

CLAUDE HORNDAY .... Contrabass  
FREDERICK THURSTON (Clarinet)  
FRANK PROBYN ..... Horn  
ERNEST W. HINCHCLIFF Bassoon

"Go to Bed, Sweetie Mine" ..... Robert Jones—1608 (1)  
"Sweetie Nymph, Come to Thy Lover" ..... Thomas Morley—1593 (1)  
"I Attempt from Love's Sickness to Fly" ..... Purcell (11)  
"Nymphs and Shepherds" ..... Purcell (11)

An Interlude by RONALD OORLEY, the Blind Entertainer, Eufleur and Improvisator.

Septette, Op. 45 in E Flat .... Saint-Saens  
HENRY BRONKHURST Pianoforte  
ELIE SPIVAK ..... Violin I.  
GEORGE WHITAKER .. Violin II.  
LEONARD RUBENSTEIN .. Viola  
THEODOR OTCHARKOFF ..... Violoncello

CLAUDE HORNDAY .... Contrabass  
CHARLES LEUBETT ..... Trumpet

"The Chapel on the Hill" ..... Stanford (14)  
Schubert's Song ("Peer Gynt") ..... Grieg  
"The Woodside Fire" ..... Vaughan-Williams (1)

8.30.—TIME SIGNAL FROM GREENWICH. 2ND GENERAL NEWS BULLETIN and Weather Forecast. S.B. to all Stations.

Local News.

9.45.—Mr. G. F. HERBERT SMITH, D.Sc., Assistant Secretary to the Natural History Museum, on "Prehistoric Stories."

10.0.—THE SAVOY ORCHESTRA AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London, S.B. to other Stations.

11.0.—Close down.  
Announcer: J. B. Dodgson.

## BIRMINGHAM.

3.30-4.30.—Edith Saunders (Contralto), Claude Colville (Solo Pianoforte), B. H. Machin (Solo Violin).

5.0.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Typical Horticultural Hints."

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—"Teens' Corner." Uncle Pip on "Naval History."

7.0.—NEWS and Weather Forecast. S.B. from London.  
JOHN STRACHEY. S.B. from London.  
Local News.

Musical Comedy Programme.

7.30. THE STATION ORCHESTRA.  
Overture, "Gabrielle" ..... Rouss  
PERCY CHATWIN (Baritone).  
"Jack's the Boy" ("The Geisha") Jones  
Orchestra.  
Selection from "Merrie England" German  
FLORENCE CULL and PERCY CHATWIN.  
Duet, "My Life is Love" ("The Maid of the Mountains") ..... Simpson  
HAROLD HOWES (Baritone).  
"My Dear Little Cingalee" ("The Cingalee") ..... Monckton  
Orchestra.

Valse, "The Gipsy Princess" .... Kalman  
8.15-8.45.—Interval.

8.45. HERBERT ALDRIDGE (Dramatic Recitals).  
"A Friend to Man"  
"A Similar Case" ..... American  
"Shut Up" ..... Harris (12)  
"Oatler Joe" ..... Sims  
Orchestra.

9.0. Selection, "A Chinese Honeymoon" Talbot  
Harold Howes.  
"My Own Little Girl" ("A Country Girl") ..... Monckton  
Orchestra.

Selection, "My Lady Macleap" .. Rubens  
9.30.—NEWS and Weather Forecast. S.B. from London.

Local News.

W. H. HARPER, House Governor and Secretary of Wolverhampton and Staffordshire Hospital, on "The Voluntary Hospitals and their Work."

10.0. Florence Cull (Soprano).  
"Farewell" ("The Maid of the Mountains") ..... Simpson  
Orchestra.

Selection, "Decameron Nights" .. Finch  
10.30.—Close down.  
Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

3.45.—The "GEM" Trio: Reginald S. Mount (Violinist), Thomas Dingworth (Cellist), Arthur Munton (Pianist), Nora Bradbury (Solo Pianoforte).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Miss E. M. Rodda on "Fairs and Markets."

7.0.—NEWS and Weather Forecast. S.B. from London.

JOHN STRACHEY. S.B. from London.  
Local News.

7.30-8.0.—Interval.

Popular Night.

8.0. THE CLOISTER SINGERS.  
J. H. TRIBE ..... Alto  
GEO. DORFE ..... Tenor  
ARTHUR SEWELL ..... Baritone  
FRANK PARRY ..... Bass  
"As Torrents in Summer" ("King Olaf") ..... Elgar (11)

"When for the World's Repose" (17th Century Madrigal) ..... Morrington (11)  
"Sweet and Low" ..... Burdby (11)  
"Summer Eve" ..... Hutton (11)

8.15.—THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIPP.)

8.35. DOROTHY STODHART.  
CHARLESTON RAYNER.  
CAPEL ANNAND.  
A Sketch.

"THE MAN IN THE STREET."  
By Louis N. Parker.  
The Cloister Singers.

9.0. "Absence" ..... Hutton (11)

9.5.—The Royal Bath Hotel Dance Orchestra.

9.30.—NEWS and Weather Forecast. S.B. from London.

Local News.

9.45. The Cloister Singers.  
"Drink to Me Only" ... arr. Dr. Phillips  
"Comrades in Arms" .... A. Adam (11)  
"On the Banks of African Waters" ... Fred.  
"The Long Day Closes" .... Sullivan (11)

10.0.—The Royal Bath Hotel Dance Orchestra.  
10.15.—Miss A. E. FLOWER, F.R.S., F.R.H.S., on "Bess and Bee-keeping."

10.30.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—Falkman and his Orchestra relayed from The Capital Cinema.

5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS and Weather Forecast. S.B. from London.

JOHN STRACHEY. S.B. from London.  
Local News.

Local Band Evening.  
ST. SAVIOUR'S PRIZE BAND.  
Vocalist: SYDNEY CHARLES.

7.30.—March, "Spirit of Pageantry" ..... P. Fletcher (1)

Overture, "The Viking's Daughters" ..... W. Rimmer

7.50.—Songs, "When Song is Sweet" ..... Sonsa Sours

"All for You" ..... Easthope Martin

8.0.—Cornet Solo, "O Dry These Tears" ..... Del Riego

Selection, "Chu Chin Chyn" ..... Fred. Norton (1)

8.20.—Lt. Col. R. H. COLLIER, D.S.O., on "Future Development of Motorcar."

8.30.—Songs, "Lands o' Mine" ... E. J. Webb  
"Little Town in the Old County Down" ..... A. M. Saunders

8.40.—Selection, "The Southern Maid" ..... Fraser-Simson

9.0.—Songs, "The World is Waiting for the Sunrise" ..... E. Seitz

"God Keep You in His Care" ..... Trevelyan (8)  
"To Tell You All" ..... Gocht

9.10.—Prelude in C Sharp Minor ..... Borodinskyoff (1)

"Ballad Memories" ... arr. S. Haynes (1)

9.30.—NEWS and Weather Forecast. S.B. from London.

Local News.

9.45.—The Rev. HUBERT O. STANLEY on "Popular Superstitions."

9.55.—Euphonium Solo, "The Sea Road" ..... H. Wood (1)

Moreau, "Annie Laurie" ... W. Rimmer  
"Jack's Good-bye" ..... W. Rimmer

10.15.—THE SAVOY BANDS. S.B. from London.

11.0.—Close down.  
Announcer: A. H. Goddard.

## MANCHESTER.

3.30-4.30.—Concert by the "ZZY" Quartette.

5.0.—WOMEN'S HOUR.

5.25.—Farmers' Weather Forecast.

6.30.—CHILDREN'S HOUR.

7.0.—NEWS and Weather Forecast. S.B. from London.

JOHN STRACHEY. S.B. from London.  
Local News.

7.30-8.0.—Interval.

Popular Night.

8.0. THE "ZZY" ORCHESTRA.  
March, "The Middy" ..... Alfred  
Waltz, "The Lilac Domino" ..... Quailier (6)

Overture, "Orpheus in the Underworld" ..... Offenbach

Dr. L. DU GARDE PEACH, in "Humour."  
HERBERT RUDDOCK (Bass).

"O! Fair Palermo" ("The Sicilian Vespers") ..... Verdi  
"My Heart Now is Merry" ("Phoebus and Pan") ..... Bach (11)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 25.



# WIRELESS PROGRAMME—MONDAY

(Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Miss GODWIN B. JACKSON, on "English."

8.55. Orchestra.  
Selection, "La Gran Via" ..... *Falcorle*  
Suite, "Woodland Pictures" ..... *Fletcher*  
Dr. L. Du Garde Peach: Some Short Stories.

9.30.—NEWS. S.B. from London.  
Local News and Weather Forecast.

9.45. Orchestra.  
Intermezzo, "Onkel Fichtel" ..... *Lotter*  
"Gipsy Suite" ..... *Edward German* (11)  
Herbert Rudderick.  
"Thou art Risen, My Beloved" ..... *Coleridge-Taylor* (1)  
"King Charles" ..... *M. V. White* (1)  
W. F. BLEYHER, Spanish Talk.

10.30.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

8.45.—Concert: Gladys Edmundson (Solo Piano-forte), Ella Henderson (Soprano), William A. Strachey (Solo Baritone).

9.45.—WOMEN'S HALF-HOUR.  
5.15.—CHILDREN'S CORNER.  
9.0.—Schools' Half-Hour: Mr. A. W. Dakers, R.A., on "Tyne and Sidon."

9.45.—Farmers' Corner.  
10.—NEWS and Weather Forecast. S.B. from London.  
JOHN STRACHEY. S.B. from London.  
Local News.

7.30. "THE MAY QUEEN"  
(Sterndale Bennett).  
The May Queen  
ELSIE DOWNING (Soprano)  
The Queen LILIAN ROWELL (Contralto)  
The Lover GEORGE HODGSON (Tenor)  
Robin Hood GEORGE TINDLE (Bass)  
Chorus: THE DURHAM ROAD BAPTIST CHURCH CHOIR.  
THE STATION ORCHESTRA  
Conductor: WILLIAM A. CROSSE.

9.0-9.30.—Interval.

9.30.—NEWS and Weather Forecast. S.B. from London.  
Local News.

9.45. Orchestra.  
Overture, "Hansel and Gretel" ..... *Humperdinck*  
Selection, "La Bohème" ..... *Puccini-Toscani*  
Romance and Two Dances ("The Conqueror") ..... *German* (11)  
Bakowsky March, "The Domination of Faust" ..... *Berlioz*

10.30.—Close down.  
Announcer: W. M. Showen.

## ABERDEEN.

3.30-4.30.—Dance Afternoon by the Wireless Quartette and Margaret Milne (Mezzo-Soprano).

5.0.—WOMEN'S HALF-HOUR.  
5.30.—CHILDREN'S CORNER.  
6.0.—Weather Forecast for Farmers.  
6.30.—Girl Guides' News.  
6.40.—Boy Scouts' News: Asst. Scoutmaster A. G. Hutchinson, on "Bird Life."

7.0.—NEWS and Weather Forecast. S.B. from London.  
JOHN STRACHEY. S.B. from London.  
Local News.

7.30. A Night of Plays  
by the  
"2RD" REPERTORY PLAYERS.  
"THE JACOBITE."  
A Comic Drama in Two Acts by J. R. Planché.  
Dramatic Persons:—  
Sir Richard Wroughton, Bart.  
WILLIAM DUNDAS  
Major Murray ..... G. R. HARVEY  
John Duck ..... R. E. JEFFREY  
Lady Somerset ..... JOYCE TREMAYNE  
Widow Pottle (Landlady of the "Crooked Billet") ..... FLOESSIE TAVANER  
Patty Pottle (her Daughter) ELMA REID

8.30. THE WIRELESS ORCHESTRA.  
"Overture on Jacobite Airs" ..... *Vohli*  
"THE PHILOSOPHER OF BUTTERBROOK."  
A Play in One Act, by Harold Chapin.  
David Pirnie ..... R. E. JEFFREY  
Lizzie (his Daughter) ..... CHRISTINE CROWE  
John Bell (his Son-in-law) G. R. HARVEY

9.5-9.30.—Interval.

9.30.—NEWS and Weather Forecast. S.B. from London.  
Local News.

9.45. Orchestra.  
"Melodious Memories" ..... *Finkel*  
"Gipsy Love" ..... *Lehar*

10.30.—Close down.  
Announcer: R. E. Jeffrey.

## GLASGOW.

3.30-4.30.—Popular Afternoon: An Hour of Melody by the Wireless Quartette and Anna Ballantines (Contralto).

4.45.—TOPICS FOR WOMEN.  
5.15.—THE CHILDREN'S CORNER.  
6.0.—Weather Forecast for Farmers.  
6.30.—Prof. MARTIN, University of Glasgow, on "French Literature."

6.45.—J. P. McHUTCHESON, M.A., B.Sc., University of Glasgow, on "The Medical Uses of Radium."

7.0.—NEWS and Weather Forecast. S.B. from London.  
JOHN STRACHEY. S.B. from London.  
Local News.

A Night in the Country.  
7.30. THE STATION ORCHESTRA.  
Conducted by  
HERBERT A. CARRUTHERS.  
Overture, "Morning, Noon and Night" ..... *Suppl*

7.45. ALEXANDER RICHARD (Dance).  
"I Love the Jocund Dance" ..... *Walford Davis*  
"White Rose" ..... *Jocelyn Noel*

7.55. Orchestra.  
Selection, "A Country Girl" ..... *Mosckton*

8.10. JEAN D. STEWART (Contralto).  
"Wind in the Trees" ..... *Oving Thomas* (1)  
"Autumnal Gale" ..... *Oving*

8.20. Orchestra.  
Entr'acte, "The Forge in the Forest" ..... *Michaëlle*  
Idyll, "Whispering of the Flowers" ..... *Blon*

8.30. Alexander Richard.  
"Now Sleeps the Crimson Petal" ..... *Roger Quiller* (1)  
"The Old Bard's Song" ..... *Railand Boughton* (14)

8.40. Orchestra.  
Suite, "The Green Lanes of England" ..... *Cluisam*

8.50. Jean D. Stewart.  
"The Blind Ploughman" ..... *G. Clarke*  
"Thank God for a Garden" ..... *Favara del Biago*

9.0-9.30.—Interval.

9.30.—NEWS and Weather Forecast. S.B. from London.  
Local News.

9.45. Alexander Richard.  
"In Summerland on Bredon" ..... *Graham Peel*  
"When the Eye Comes Home" ..... *Traditional*

9.55. Orchestra.  
Suite, "From the Countryside" ..... *E. Coates*

10.5. Jean D. Stewart.  
"Ca' the Yowes tae the Knowes" ..... *Traditional*  
"I Know a Lovely Garden" ..... *Guy d'Hardelo*

10.15. Orchestra.  
"An Evening Rhapsody" ..... *Matt*  
1. "The Departure"; 2. "Castle Ruins by Moonlight"; 3. "Woodland Fancies."  
Concert Value, "La Bohème" ..... *Waldteufel*

10.30.—Special Announcements. Close down.  
Announcer: Mungo M. Dewar.

A number printed in italics indicates the name of the publisher. A key list of publishers will be found on page 266.

## EVENTS OF THE WEEK.

SUNDAY, APRIL 27th.  
LONDON, 8.0.—De Croot and the Piccadilly Orchestra relayed from the Piccadilly Hotel.  
CARDIFF, 8.40.—In Memoriam—Charles Villiers Stanford.  
GLASGOW, 8.20.—Religious Service relayed from the Barony Church.  
ABERDEEN, 8.30.—Recital of Church Music by William Swainson's Church Choir.

MONDAY, APRIL 28th.  
LONDON, 7.50.—Chamber Music Evening.  
NEWCASTLE, 7.30.—"The May Queen" (Sterndale Bennett).  
GLASGOW, 7.30.—A Night in the Country.  
ABERDEEN, 7.30.—A Night of Plays.

TUESDAY, APRIL 29th.  
LONDON, 7.30.—An Evening of Plays produced by Lewis Casson.  
CARDIFF, 7.30.—"A Woman of No Importance" (Oscar Wilde).  
GLASGOW, 7.30.—Operatic Night.  
ABERDEEN, 7.30.—The History of the Orchestra.

WEDNESDAY, APRIL 30th.  
BIRMINGHAM, 7.30.—Seventh Outside Broadcast Concert.  
CARDIFF, 7.30.—The Magic Carpet, VILL. Czech-Slovakia.

MANCHESTER, 8.0.—A Night with the Masters.  
BOURNEMOUTH, 7.45.—Mendelssohn Night.  
GLASGOW, 7.30.—French Composers' Night.

THURSDAY, MAY 1st.  
LONDON, 7.25.—"Faust" (Gounod). S.B. to other Stations.  
CARDIFF, 7.25.—Art Songs and Chamber Music.  
EDINBURGH, 8.0.—Speeches by Mr. J. C. W. Reith, the Lord Provost of Edinburgh and the Principal of Edinburgh University on the occasion of the opening of the B.E.C.'s Edinburgh Relay Station. S.B. to all Stations.

FRIDAY, MAY 2nd.  
LONDON, 8.0.—6th Symphony Concert relayed from the Central Hall, Westminster. (Conductor, Sir Edward Elgar.) S.B. to all Stations.

SATURDAY, MAY 3rd.  
LONDON, 7.15.—Scenes from the Song of Hiawatha (Words by Longfellow, Music by Coleridge-Taylor).  
BIRMINGHAM, 7.15.—Band of H.M. Royal Air Force.  
ABERDEEN, 7.15.—"La Fille du Bourgeois" (Offenbach).



# WIRELESS PROGRAMME—TUESDAY (April 29th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

1.0-2.0.—Time Signal from Big Ben. Concert: The Wireless Trio and Arthur Leavelle (Entertainers).

4.0-4.30.—Concert. Time Signal from Greenwich. "Books Worth Reading," by Josely Wren. John Hyskema (Baritone). "A General Talk on News," by Mrs. Hyde.

4.30-5.30.—Interval.

5.30.—CHILDREN'S STORIES: "Five Little Fishers," Chap. 2, Part 1, by Madeline Hunt. "Hides and Skins and What Happens to Them." Pianoforte duets by Marjorie Sharman and Irene Brightman.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and Weather Forecast. *S.B. to all Stations.*

Local News.

7.15.—P. L. STANLEY on "Poultry."

7.30.—An Evening of Plays.

Produced by  
LEWIS CARSON.  
Incidental Music by THE "2LO" LIGHT ORCHESTRA.

9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and Weather Forecast. *S.B. to all Stations.*

Local News.

9.45.—Capt. P. P. ECKERSLEY on "Technical Topics." *S.B. to all Stations.*

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.0.—Close down.

Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—The Station Piano Quintette under the Direction of Frank Carroll.

4.30.—Agricultural Corner, Directed by G. G. Gough, B.Sc., of the Ministry of Agriculture.

5.0.—WOMEN'S CORNER.

5.30.—Agricultural Weather Forecast.

KIDDIES' CORNER.

6.30.—"Teens' Corner": "Photography."

7.0.—NEWS and Weather Forecast. *S.B. from London.*

Local News.

## Concert Party Programme.

7.15. THE PACK OF CARDS CONCERT PARTY.

Directed by J. HORACE POTTER.

The Pack decide to *Supper* with an Opening Chorus ..... *Potter and Jules*  
A few things we can do without are next discussed ..... *Potter and Jules*  
The "Song of Harlequin" by the Ace of Hearts ..... *Potter and Jules*  
The Sporty Boys start another Argument.  
The Queen will sing "The Songster's Awakening" ..... *Potter (11)*  
The Ace of Diamonds at the Piano plays "Valse, Op. 34" ..... *Moszkowski*  
"My Dream Girl" introduced by the Queen and the Ace of Spades ..... *Potter and Jules*  
A Selection of "Musical Cameos," grave and gay ..... *Potter and Jules*  
(a) 8. ..... *Pearce* (b) Edward

Greig: (c) Eugene Stratton; (d) Brasby Williams.

8.15.—W. W. STARMER on "Campanology: Carillons and Bell Music."

8.30-8.45.—Interval.

8.45.—An Original Musical Novelty entitled "Round the World by Wireless in Forty-five Minutes."

An Introduction: "Oh We Go"

*Potter and Jules*

India: "Is the Bazaar" ..... *Henry (13)*

Japan: "Maid of Yokohama"

*Potter and Jules*

Africa: "Zulu-Lulu" ..... *Potter and Jules*

China: "A Laundry Trio" *Potter and Jules*

Lapland: "A Love Song" ..... *Bennet (7)*

Russia: "A Bolshevik Part Song"

*Potter and Jules*

France: "Monsieur Embonpoint" *Ellis (13)*

Italy: "The Grand Opera Singers"

*Potter and Jules*

England: "Home Again" *Potter and Jules*

9.30.—NEWS and Weather Forecast. *S.B. from London.*

Local News.

9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

3.45.—Ethel Rowland (Solo Pianoforte), THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFT.)

4.45.—WOMEN'S HOUR: Lillian G. Hanney on "Folk Lore."

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half-Hour: Maxwell Armfield, "Why Bother About Art?"

7.0.—NEWS and Weather Forecast. *S.B. from London.*

7.10.—W. H. SAVERY, J.P., C.C., on "The History of England as seen from the Windows of the London City Guildhall."

7.25.—Local News.

7.30-8.0.—Interval.

## "Comic Opera Night"

All Songs accompanied by Orchestra.

8.0.—THE WIRELESS ORCHESTRA.

Conductor,

Capt. W. A. FEATHERSTONE.

Selection, "The Emerald Isle"

*Sullivan-German*

## WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	-	365 Metres
ABERDEEN (2BD)	-	-	495 "
BIRMINGHAM (5IT)	-	-	475 "
BOURNEMOUTH (6BM)	-	-	385 "
CARDIFF (5WA)	-	-	355 "
GLASGOW (5SC)	-	-	420 "
MANCHESTER (2ZY)	-	-	375 "
NEWCASTLE (5NO)	-	-	400 "
SHEFFIELD (6FL)	-	-	305 "
PLYMOUTH (5PY)	-	-	330 "
EDINBURGH (2EH)	-	-	"

8.15.—HERBERT SMITH (Baritone). "A Jovial Monk" ("La Poupée") *Andran* With Chorus.

"Where Balmey Garlic Scents the Air" ("Olivette") ..... *Andran*

8.25.—GERTRUDE NEWSON (Soprano). "Legend of the Bells" ("Les Cloches de Cocorville") ..... *Plangnette (15)*  
"Be Wise in Time" ("Dorothy") ..... *Cellier* With Chorus.

8.35.—Orchestra.

Selection, "The Little Michras" *Messenger*

8.45.—Gertrude Newson.

"Letter Song" ("Rip Van Winkle") *Plangnette*

"Sabre of My Sire" ("Grand Duchess") *Offenbach (1)*

With Chorus.

8.55.—Herbert Smith.

"Queen of my Heart" ("Dorothy") *Cellier*

9.0.—Orchestra.

Selection, "A Princess of Kensington" *German*

9.15.—Gertrude Newson.

Waltz Song, "First Love" ("Olivette") *Andran*

9.20.—Orchestra.

Selection, "Polly" ..... *Andran (1)*

9.30.—NEWS and Weather Forecast. *S.B. from London.*

Local News.

9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—Falconer and his Orchestra relayed from The Capital Cinema.

5.0.—"SWA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE-WINKS."

7.0.—NEWS and Weather Forecast. *S.B. from London.*

RICHARD THIESER, L.R.H.S., on "Gardening."

Local News.

7.30.—A Modern Comedy.

"A WOMAN OF NO IMPORTANCE?" (Oscar Wilde).

Presented by

THE STATION REPERTORY COMPANY.

Produced and Directed by  
HAIDEE GUNN.

Entr'actes and Musical Interludes by the  
STATION ORCHESTRA.

9.30.—NEWS and Weather Forecast. *S.B. from London.*

Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 265.



# WIRELESS PROGRAMME—TUESDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

9.45. Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0. Close down.  
Announcer: W. N. Settle.

## MANCHESTER.

3.30-4.30.—Musical Talk on "Haydn," with illustrations, by T. Percival Dean, F.R.C.O.

5.0.—WOMEN'S HOUR.

5.15.—Farmers' Weather Forecast.

5.30.—CHILDREN'S HOUR.

7.15.—NEWS and Weather Forecast. *S.B. from London.*

Local News.

7.45-8.45.—Interval.

## Dance Night.

7.45 THE GARNER SCHOFIELD DANCE BAND.

Waltz, "Honey, Dat's All" Fox-trot  
When the Sun Goes Down" (7)  
Fox-trot, "Teach Me": One-step,  
Well I Am Surprised" (10); Fox-trot,  
Violet" (23); Waltz, Snuggling" (10).  
1.15. Dance it: (9) Fox-trot  
Madden's Lamp" (10); Lancers,  
Perry": Fox-trot, "Kisses in the  
Woods": Waltz, "Sleep" (3); Fox-  
trot, "Why Did You Teach Me to Love  
You?" (23)

8.35. H. M. H. MORRISON (Solo Violin  
Appassionata. *Soprano*

8.45. Prof. T. H. PEAR, M.A., B.Sc., on  
Colour Blindness.

9.0. Tom H. Morrison.  
First Movement from Fantasia Appassionata  
Pianissimo

9.10. Dance Band  
One-step, "Ain't Got a Minute" (10);  
Fox-trot, "Down Where the Waterlilies  
Grow" (22); Waltz, "Love Bells"  
(18); Fox-trot, "If I Can't Get the  
Sweetest I Want" (3); Fox-trot, "Honey I  
Keep Your Tail Up" (6); Waltz, "When  
the Lights Are Low" (7).

9.30.—NEWS and Weather Forecast. *S.B.*  
*from London.*

Local News.

9.45. Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

3.45.—Concert by the Station Light Orchestra.

4.45.—WOMEN'S HALF HOUR.

5.15.—CHILDREN'S CORNER.

6.0.—Scholars' Half Hour. The Rev. A. H.  
Robins, "Ancient Stories of Egyptian  
Gods and Heroes," Part 3.

6.45.—Farmers' Corner

7.0.—NEWS and Weather Forecast. *S.B.*  
*from London.*  
Local News.

7.15.—Talk on "Morse" by a B.B.C. Engineer.

7.30. THE STATION ORCHESTRA  
Conductor WILLIAM A. CROSS.  
Overture, "Rosenrunde" ..... Schubert  
Waltz, "Nights of Gladness" .... Anshiff  
NORMAN WRIGHT (Entertainer),  
in items from his Repertoire  
Orchestra.

'A Musical Switch' ..... *ford*  
Passepied" ..... *Ly. as*

Norman Wright in items from his Repertoire  
Orchestra.

Selection, "Pagliacci" ..... *Leonora*  
"The Night Patrol" ..... *Murich*

The Fantastic Play,

COLEMBINE,

by

Reginald Arkell.

9.0-9.30.—Interval

9.30. NEWS and Weather Forecast. *S.B.*  
*from London.*

Local News.

9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0. Close down.  
Announcer: W. M. Shewan.

## ABERDEEN.

3.30.—Operatic Afternoon by the Wireless  
Quartette.

4.30.—Katie Ironside (Soprano), Song Recital.

5.0. MEN'S HOUR. A local Expert on  
Tennis.

5.30. SUNSHINE CORNER FOR YOUNG  
AND OLD KIDDIES. Peeps into  
History—"Æneas Meets Dido."

6.0.—Weather Forecast for Farmers.  
William Brown, B.Sc., M.R.C.V.S., "Do-  
mestic Animals in Health and Disease"  
Series No. 3)  
Weekly Agricultural Notes.

7.0.—NEWS and Weather Forecast. *S.B.*  
*from London.*

Local News.

7.15. Dr. GORDON G. J. MURCH on "The  
Curing of Cricket."

7.30. Classical Night.  
HISTORY OF THE OVERTURE  
ALBERT ADAMS, F.R.C.O., Weekly  
Musical Talk: "Overtures."

7.45. THE WIRELESS ORCHESTRA.  
Overtures

"The Messiah" ..... *Handel*

"Dio Giovanni" ..... *Monte*

"Der Freischütz" ..... *Wagner*

"William Tell" ..... *Rossini*

"The Barber of Seville" }

## "RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now pre-  
pared a handsome case in red cloth with gilt  
lettering for "The Radio Times," complete  
with cord down the back to hold a copy of this  
publication. A pencil is indispensable to the  
listener during the course of the programme, and  
this is included conveniently in a slot at the side.  
Listeners should order this to-day from any  
Newsgent. It is published at 2s. 6d., or send 6d.  
extra to cover postage for a case from the  
Publisher, 8-11, Southampton Street, Strand,  
London, W.C.2.

English: Cava *Alcides*  
"Prometheus" ..... *Beethoven*  
The Arcadians" .. *Moukton and Talbot*

9.15-9.30. Interval.

9.30. NEWS and Weather Forecast. *S.B.*  
*from London.*

Local News.

9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.  
Announcer: W. D. Simpson.

## GLASGOW.

3.0-3.30. —Norman Austin's "Musical Moments"  
relayed from La Scala Picture House.

3.30-4.30.—An Hour of Melody by the Wireless  
Quartette and Jessie Giovan (Soprano).

4.45. TOPICS FOR WOMEN

5.15.—THE CHILDREN'S CORNER

6.0. Weather Forecast for Farmers.

6.45. ALEXANDER PROUDFOOT, A.R.S.A.,  
on "The Art of Sculpture."

7.0. NEWS and Weather Forecast. *S.B.*  
*from London.*

7.10.—Prof. S. RAIT, S.B.E., M.A., LL.D., on  
Scottish History.

7.25. Local News.

## Operatic Night.

7.30. THE STATION ORCHESTRA  
Conducted by

HERBERT A. CARRUTHERS.

Act I, "THE VALKYRIE" (Wagner) (1)  
Hunding ROBERT RADFORD (Bass)  
Siegmond .. JOHN PERKY (Tenor)  
Sieglinde .. MAY BLYTHE (Soprano)

8.45. PHILIP WILSON (Tenor).  
Chat on Music in Reigns of Queen Elizabeth  
and James I.

"Love is Not Blind"

Michael Cavendish—1858

"I Saw My Lady Weep"

John Dowland—1600

"If She Forsake Me" Philip Rosseter—1601

"Love's God is a Boy" Robert Jones—1601

Flora" ..... Thomas Greene—1604

"What if I Sped?" .. Robert Jones—1609

"O Eyes, O Mortal Stars"

Afonso Ferrabosca—1609

"Shall a Frown?" William Cockayne—1610

English Ayres, 1609-1612"—Transcribed  
by Peter Warlock and Philip Wilson.

9.15-9.30.—Interval

9.30.—NEWS and Weather Forecast. *S.B.*  
*from London.*

Local News.

9.45.—Capt. P. P. ECKERSLEY. *S.B. from London.*

10.0.—THE SAVOY BANDS. *S.B. from London.*

11.0.—Close down.

Announcer: Herbert A. Carruthers.

A number against a musical item indicates the source  
of its publisher. A key list of publishers will be found on  
page 25.







# WIRELESS PROGRAMME—WEDNESDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes, signify a **Simultaneous Broadcast** from the station mentioned.

**2.40-4.30** Concert by Florence Gray (Soprano), Bertha Badfield (Contralto), Spencer Hayes (Tenor), George Goodwin (Baritone), Norman Fenton (Bass).

**WOMEN'S HOUR**

**7.0-7.15** Farmers' Weather Forecast.

**7.15-7.30** CHILDREN'S HOUR

**7.30-8.00** NEWS and Weather Forecast. *S.B.* from

*FLORIAN FAGG* *S.B.* from London.

Local News.

**A Night With the Old Masters.**

**THE ALICANTED "ZZY"**

**ORCHESTRA**

Conducted by **DAN COLLETT**.

**7.0-7.15** *For Wood Wind and String* *S.B.* from London.

**7.15-7.30** *For Wood Wind and String* *S.B.* from London.

**7.30-8.00** *For Wood Wind and String* *S.B.* from London.

**8.00-8.15** *For Wood Wind and String* *S.B.* from London.

**8.15-8.30** *For Wood Wind and String* *S.B.* from London.

**8.30-8.45** *For Wood Wind and String* *S.B.* from London.

**8.45-9.00** *For Wood Wind and String* *S.B.* from London.

**9.00-9.15** *For Wood Wind and String* *S.B.* from London.

**9.15-9.30** *For Wood Wind and String* *S.B.* from London.

**9.30-9.45** *For Wood Wind and String* *S.B.* from London.

**9.45-10.00** *For Wood Wind and String* *S.B.* from London.

## NEWCASTLE.

**7.15.**—Walkers Band relayed from Tidey's Assen in Room.

**4.45.**—WOMEN'S HOUR

**5.15.**—CHILDREN'S HOUR

**6.0.**—Scholars' Half Hour: Mr. William Carr, B.Sc., on "The Huckleberry."

**6.15.**—Farmers' Corner: Prof. J. H. Carr, on "Seasonable Notes."

**7.0.**—NEWS and Weather Forecast. *S.B.* from London.

Local News.

**7.15.**—Interval.

**7.30.**—**ERNEST SHARP'S QUARTET**

Minuet and Allegro, Op. 70, No. 5 *Händel*  
1. Scherzo, in modo antico *Chopin*  
Nocturne *Chopin*

**PHILIP WILSON** (Tenor).

Chat on Music in Shakespeare's Day with illustrations of songs mentioned in the plays by unknown and known contemporary composers.

"Lullaby Cuckoo" *Anon.*

"Fortune My Foe" *Anon.*

**WOMEN'S HOUR**  
"Fun for" *S.B.* from London.  
"Love O' Mine" *S.B.* from London.

"Where Grieving Grief" *Edwards*, 1913  
"It was a Lover and His Lass" *Morley*, 1905

**Ernest Sharp's Quartet**

Quart. Op. 18, No. 1. *Beethoven*

**8.0-8.30.**—Interval

**8.30.**—NEWS and Weather Forecast. *S.B.* from London.

**8.45.**—**ROYAL HORTICULTURAL SOCIETY TALK.** *S.B.* from London.

Local News.

**9.00.**—**THE MOONSTONES**

Act 1. *from their Repertoire.*

**9.15.**—Close down.

Announcer: **E. L. OGDON.**

**7.15-7.30.** Popular Afternoon by the Wireless Orchestra and Betty Gail (Contralto).

**7.30-8.00.**—WOMEN'S HOUR

**8.00-8.15.**—CHILDREN'S HOUR

**8.15-8.30.** Weather Forecast for Farmers

**8.30-9.00.** NEWS and Weather Forecast. *S.B.* from London.

**9.00-9.15.** *FLORIAN FAGG.* *S.B.* from London.

Local News.

## Dance Night.

**7.30.**—**THE WIRELESS JAZZ ORCHESTRA.**  
Fox-trot, "Silver Lining"; Waltz, "Waters of Kilmory";  
One-step, "The Greatest Lad We Ever Had."

**7.45.**—**MARTHE HUGENTOLLER** (Soprano).

Songs, Selected.

**7.55.**—**JAZZ ORCHESTRA.**  
Fox-trot, "I've Got Another Sweetheart" (16); Waltz, "Glorious"; One-step, "Chase Me, Charlie" (16).

**8.10.**—Winners of the Jaffray Dix Singing Competition held in the Schools under the Abernethy Education Authority.

**8.20.**—**JAZZ ORCHESTRA.**  
Fox-trot, "Honey, Keep Your Tail Up" (16); Waltz, "Madame Pompadour."

**8.30.**—Winners of the Jaffray Dix Singing Competition.

**8.40.**—**MARTHE HUGENTOLLER.**  
Songs, Selected.

**8.50.**—**JAZZ ORCHESTRA.**  
Fox-trot, "Hawaiian Eyes"; One-step, "Let's Go to Wembley."

**9.0-9.15.** Interval.

**9.15.**—Capt. AINSLIE. *S.B.* from London.

**9.30.**—NEWS. *S.B.* from London.

**9.45.**—**ROYAL HORTICULTURAL SOCIETY TALK.** *S.B.* from London.

Local News.

**9.50.**—**JAZZ ORCHESTRA.**

1. "If We Could Live on Love"; Waltz, "Honey-moon Climes"; One-step, "It Gets You Hot and Bothered"; Fox-trot, "Downhearted Blues."

**10.0.**—**MARTHE HUGENTOLLER.**

Songs, Selected.

**10.15.**—Close down.

Announcer: **E. L. OGDON.**

**10.15.**—**JAZZ ORCHESTRA.**  
Waltz, "Kiss in the Dark"; Fox-trot, "I Found a Four Leaf Clover"; One-step, "Well, I Am Surprised" (16).

**10.30.**—Close down.

Announcer: **W. D. SIMPSON.**

## GLASGOW.

**3.30-4.30.**—An Hour of Melody by the Wireless Quartet and Denis Ross (Soprano).

**4.45.**—TOPICS FOR WOMEN

**5.15.**—THE CHILDREN'S CORNER

**6.0.**—Weather Forecast for Farmers.

**7.0.**—NEWS and Weather Forecast. *S.B.* from London.

Local News.

**7.15.**—**D. MILLAR CRAIG** on "The Modern Orchestra and its Members."

## French Composers' Night.

**7.35.**—**THE STATION ORCHESTRA.**  
Conducted by **HERBERT A. CARRUTHERS.**

Overture, "La Princesse Jeanne."

**7.45.**—**CATHERINE PATERSON** (Mezzo-Contralto).

"The Wooing of the Dove"

*Gaetano Cappuccini* (15)

"La Cloche" *Saunders* (15)

**7.55.**—**ORCHESTRA.**  
Selection, "Mignon" *Massenet*

**8.15.**—**JOHN MORTON** (Bass).

"Tough Pathos Men" ("La Jolie") *Halpern* (1)

"Even Brava a Heart" ("Faust") *Gounod*

**8.25.**—**ORCHESTRA.**  
Dance, "Mignon" *Gounod*

**8.35.**—**ORCHESTRA.**  
No. 1 of "The" *Debussy*

"Love in May" *Berlioz* (1)

**8.45.**—**ORCHESTRA.**  
Suite, "Scenes Napoléoniennes" *Mussart*

**9.0.**—**JOHN MORTON.**  
A. C. of "The" *Gounod*

"The Shepherd's Song" ("Chanson de Florian") *Gounod* (15)

**9.15.**—Interval.

**9.30.**—**Capt. AINSLIE.** *S.B.* from London.

**9.45.**—NEWS and Weather Forecast. *S.B.* from London.

Local News.

**9.55.**—**ORCHESTRA.**  
Rhapsody, "Esquisses" *Chabrier*

**10.0.**—**CATHERINE PATERSON.**  
"Agnus Dei" *Berlioz*

Violin Obligato by Isaac Leary (1)

"Le Temps des Lilas" *Chabrier*

**10.10.**—**ORCHESTRA.**  
Suite, "Children's Corner" *Debussy*

Symphonic Poem, "Danse Macabre" *Saunders*

**10.20.**—**JOHN MORTON.**  
"Le Cor" *Flegier*

"Song of the Tormentor" ("Garnier") *Lié*

**10.30.**—**ORCHESTRA.**  
Overture, "Robespierre" *Litolff*

"Hungarian March" *Berlioz*

**11.0.**—Special Announcements. Close down.

Announcer: **HERBERT A. CARRUTHERS.**

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 205.



# WIRELESS PROGRAMME—THURSDAY (May 1st.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the BBC and the G.B.C. stations.

## LONDON.

1.0-2.0.—Time Signal from Big Ben. The week's concert of new Gramophone Records.

4.0-4.30.—Time Signal from Greenwich. Concert: "The Letters of O Tovo," by L. Romance James. Percy Ellwood (Baritone). A Talk on Fashion by Nora Shalston.

4.30-5.30.—Interval.

5.30.—CHILDREN'S STORIES: "Five Little Pigeons," Chap. 9 Part II, by Madeline Hunt. Auntie H. Ja and Uncle Humpty Dumpty. "Pip's Most Thrilling Adventure," L. G. M. of the Daily Mail on "The Latest News from the Reptile House."

5.15.—Boy Scouts' and Girl Guides' News.

6.30-6.50.—Interval.

6.50.—Talk by the Radio Society of Great Britain. S.B. to all Stations.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and Weather Forecast. S.B. to all Stations.

PERCY A. SCHOLES (the B.B.C. Music Critic): "The Fortnight's Music." S.B. to all Stations.

### "FAUST"

An Opera by

Charles Gounod.

S.B. to other Stations.

Produced and Conducted by  
L. STANTON JEFFERIES.

### Cast

Faust ..... JOHN PERRY  
Mephistopheles

JOSEPH FARRINGTON

Vaentue ..... WILLIAM V. CHAPL

Wagner ..... JOHN HUNTER

Marguerite ..... BEATRICE MIRANDA

Martha ..... CONSTANCE WILLIS

7.30.—"Faust," Part I

1. Faust's Study, 2. The Fair, 3. Marguerite's Garden.

8.0.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Edinburgh Relay Station. S.B. from Edinburgh.

9.30.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN, and Weather Forecast. S.B. to all Stations.

### Local News

9.45.—Faust, Part II.

1. The Church, 2. A Street, 3. The Prison.

10.45.—Close down.

Announcer: J. S. Dodgson.

### INTERMISSION

3.30-4.30.—Station Piano Quintette under the direction of Frank Cantell.

6.0.—WOMEN'S CORNER. E. Dorothea Barrow. Further Experiences in East Africa.

8.30.—Agriculture. Weather Forecast. ROBERTS' CORNER.

6.15.—Boy Scouts' and Girl Guides' News.

6.30.—"Teens' Corner."

6.50.—Radio Society Talk. S.B. from London.

7.0.—NEWS and Weather Forecast. S.B. from London.

PERCY SCHOLES. S.B. from London.

### Light Classical Programme.

7.25.—THE STATION ORCHESTRA.

Overture, "Egmont" ..... Beethoven  
Selection from Song Cycle, "In a German Garden" ..... Liszt

Value Lyrique ..... Sibelius

HAROLD CASEY (Baritone)

"Even Bravest Hearts" ..... Faust (Harold Casey)

Harmonies ..... Tchaikovsky

Suite "Young England" ..... Bath and Cheltenham Orchestra.

Ballet Divertissement, "A Day in Naples" ..... Biny

Selection, "Lullaby Time" ..... Schubert, arr. Cheltenham

Harold Casey.

"The Lotus Flower" ..... Schumann

"The Sun God" ..... Janetzki

Orchestra.

Suite, "On Jetham River" ..... Woodforde Finden (1)

(a) Introduction and Boat Song; (b) The Song of the Bride; (c) Will the Red Sun Never Set? (d) Ashoo at Her Lattice; (e) Only a Rose.

9.0.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Edinburgh Relay Station. S.B. from Edinburgh.

9.30.—NEWS and Weather Forecast. S.B. from London.

### Local News.

9.45.—GRAHAM SQUIERS, F.C.A., on "The Income Tax."

10.0.—Orchestra

Selection, "Othello" ..... Verdi

Morceau, "Lichenträum" ..... Bloch

Viola, "Rose Mousse" ..... Ross

10.30.—Close down.

Announcer: H. Cecil Pearson.

### INTERMISSION

3.45-4.45.—Fidel Rowland (Solo Pianoforte). THE ROYAL BATH HOTEL DANCE ORCHESTRA (Musical Director, DAVID S. LUFF).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES HOUR.

5.0.—Boy Scouts' and Girl Guides' News.

6.1.—SCHOLES' MUSIC HOUR. R. Quick, F.B.A. (Musical Stories).

6.50.—Radio Society Talk. S.B. from London.

7.0.—NEWS and Weather Forecast. S.B. from London. Local News.

PERCY SCHOLES. S.B. from London.

7.25-10.45.—The entire Programme S.B. from London.

Announcer: John H. Raymond.

### INTERMISSION

2.0-4.0.—Folkman and his Orchestra relayed from The Capital Cinema.

5.0.—WAS FIVE O'CLOCK. Mr. Isaac Williams, Keeper of Arts. The National Museum of Wales. Vocal and instrumental Artists. Talks to Women. Weather Forecast.

5.45.—THE HOUR OF THE "KIDDIE WINKS."

6.40.—Boy Scouts' and Girl Guides' News.

6.50.—Radio Society Talk. S.B. from London.

7.0.—NEWS and Weather Forecast. S.B. from London.

PERCY SCHOLES. S.B. from London.

### Feature Programme V.

ART SONGS AND CHAMBER MUSIC

Vocalist ..... WILLIAM LEWIS

Solo Viola ..... RAYMOND JEROME

Solo Pianoforte ..... DEN REE McEWAN

Solo Pianoforte for Songs ..... LARA MCCOMB THOMAS

Solo Pianoforte for Songs ..... LARA MCCOMB THOMAS

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A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 205.



(Continued from  
the facing page.)

It is interesting to learn that the stock room at the Institute contains three miles of bookshelves filled with Braille books and music. When one is listening to broadcast concerts by blind musicians, facts such as these make one realize something of the wonderful progress of the past century, which has enabled the sightless of to-day to take such a big share in creative work as well as the pleasures of life.











# WIRELESS PROGRAMME—SATURDAY (May 3rd.)

The letters "S.B." printed in Italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

3.30-4.30.—Time Signal from Greenwich. The Wireless Trio. "Health and Simple Psychology—The School Age," by a Medical Psychologist. "A Gardening Chat," by Marion Cran.

5.30.—CHILDREN'S STORIES. Auntie Sophie at the Piano. "A Trip Round the World—Hong Kong." A Talk on Stamps, by Albert H. Harris. Children's News.

6.15-7.0.—Interval.

7.0.—TIME SIGNAL FROM BIG BEN, 1st GENERAL NEWS BULLETIN and Weather Forecast. S.B. to all Stations. Local News.

7.15.—"Scenes from the Song of Hiawatha." Words by Longfellow. Music by Coleridge-Taylor.

DOROTHY SILK ..... Soprano  
EDWARD LEE ..... Tenor  
JOSEPH FARMINGTON ..... Bass  
THE SATURDAY CHORUS  
THE ALUMNI OF WIRELESS  
ORCHESTRA.

Conductor, Dr. HENRY COWARD.  
1. HAWAIIAN WEDDING FEAST.  
2. THE LITTLE FISH OF HAWAII.  
3. HAWAIIAN DEPARTURE.

9.30.—TIME SIGNAL FROM GREENWICH, 2nd GENERAL NEWS BULLETIN and Weather Forecast. S.B. to all Stations. Local News.

9.45.—Capt. R. TWENTYFIFTHS on "Motoring." S.B. to Manchester.

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

Announcer: C. H. King.

## BIRMINGHAM.

3.30-4.30.—Kiddies' Concert by the Kiddies.

5.0.—WOMEN'S CORNER: Talk on "Folk Dances and Songs," with Musical Illustrations.

5.30.—Agricultural Weather Forecast. KIDDIES' CORNER.

6.30.—"Teens Corner."

7.0.—NEWS and Weather Forecast. S.B. from London. Local News.

## Military Band Night.

7.15.—THE BAND OF H.M. ROYAL AIR FORCE.

By Permission of the Air Council.  
Director of Music.  
Flight Lieut. J. ANDERS.

Overture, "The Flying Dutchman."

1. "The Flying Dutchman" Wagner.

2. "The Flying Dutchman" Wagner.

3. "The Flying Dutchman" Wagner.

4. "The Flying Dutchman" Wagner.

5. "The Flying Dutchman" Wagner.

6. "The Flying Dutchman" Wagner.

7. "The Flying Dutchman" Wagner.

8. "The Flying Dutchman" Wagner.

9. "The Flying Dutchman" Wagner.

"Calena Cusarune" ..... Anon.

"Fortune My Foo" ..... Anon.

"I'm On" ..... Anon.

"Willow Song" ..... Anon.

"Full Fathom Five" ..... Johnson, 1834.

"Take, O Take Those Lips Away" ..... Wilson, 1686-1674.

"Where Grieving Grief" ..... Edwards, 1823-1806.

"It Was a Lover and His Lass" ..... Riley, 1857-1803.

8.15-8.45.—Interval.

8.45.—R & F Band.

Selection, "Songs Without Words."

Ballet Music to "William Tell" ..... Rossini.

Pot-Pourri, "A Musical Switch" ..... Atford.

9.30.—NEWS and Weather Forecast. S.B. from London. Local News.

9.45.—R & F Band.

March, "Parade of the Little Women."

Descriptive Piece, "In a Clock Store."

Two Dances, "Slavonic Nos. 10 and 11."

Intermezzo, "The Wedding of the Rose."

Descriptive Piece, "In a Monastery Garden."

(Special Requests.)

10.30.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: H. Cecil Pearson.

## BOURNEMOUTH.

3.45.—The "G.M." Trio: Reginald S. Mount (Violinist), Thomas Langworth (Cellist), Arthur Marston (Pianist), Alan Franklin (Solo Pianoforte).

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.15.—Scholars' Half Hour: J. Scattergood, F.R.G.S., on "Outposts of the Empire."

7.0.—NEWS and Weather Forecast. S.B. from London. Local News.

7.15.—W. H. SAVERY, J.P., C.C., on "The History of England as Seen from the Windows of the London City Guildhall."

7.30-8.0.—Interval.

## Popular Overtures and Suites.

8.0.—THE WIRELESS ORCHESTRA.

Conductor, Capt. W. A. FEATHERSTONE.

Overture, "Maritana" ..... Wallace.

8.10.—ARTHUR S. TETLOW.

(Solo Pianoforte).

The Almond Tree" ..... John Ireland.

The Island Spell" ..... Baynton Power.

Laughing Water" ..... Baynton Power.

8.25.—DORIS FEARNE (Mezzo-Soprano).

"A Song of Sleep" ..... Lord Henry Somerset.

"Bowl of Roses" ..... G. Clarke.

8.3.—Ballet Music, "Hawatha" Coleridge-Taylor.

8.50.—Arthur S. Tetlow.

"Sailor's Song" ..... G. Clarke.

"Under the Star of the Sea" ..... G. Clarke.

"At Your Feet" ..... G. Clarke.

"At the Gate" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

"Valse" ..... G. Clarke.

9.5.—Doris Pearce.

"When Jack and I Were Children" ..... Lohr.

"Rose of My Heart" ..... Lohr.

9.15.—Orchestra.

"On Jhelum River" Woodford-Pullen (1).

9.30.—NEWS and Weather Forecast. S.B. from London. Local News.

9.45.—Orchestra.

Overture, "Flynouth Hoe" ..... Anon.

9.55.—Arthur S. Tetlow.

"Dance of the Dwarfs" ..... Grieg.

10.0.—Orchestra.

Suite, "Ballet Egyptian" ..... Lohr.

10.15.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

Announcer: John H. R. ....

10.40.—Falkman and his Orchestra relayed from The Capitol Cinema.

0.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

10.45.—THE HOUR OF THE KIDNAPERS. W. N. S.

11.0.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

11.15.—THE HOUR OF THE KIDNAPERS. W. N. S.

11.30.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

11.45.—THE HOUR OF THE KIDNAPERS. W. N. S.

12.0.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

12.15.—THE HOUR OF THE KIDNAPERS. W. N. S.

12.30.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

12.45.—THE HOUR OF THE KIDNAPERS. W. N. S.

12.55.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

1.0.—THE HOUR OF THE KIDNAPERS. W. N. S.

1.15.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

1.30.—THE HOUR OF THE KIDNAPERS. W. N. S.

1.45.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

1.55.—THE HOUR OF THE KIDNAPERS. W. N. S.

2.0.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

2.15.—THE HOUR OF THE KIDNAPERS. W. N. S.

2.30.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

2.45.—THE HOUR OF THE KIDNAPERS. W. N. S.

2.55.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

3.0.—THE HOUR OF THE KIDNAPERS. W. N. S.

3.15.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

3.30.—THE HOUR OF THE KIDNAPERS. W. N. S.

3.45.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

3.55.—THE HOUR OF THE KIDNAPERS. W. N. S.

4.0.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

4.15.—THE HOUR OF THE KIDNAPERS. W. N. S.

4.30.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

4.45.—THE HOUR OF THE KIDNAPERS. W. N. S.

4.55.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

5.0.—THE HOUR OF THE KIDNAPERS. W. N. S.

5.15.—"SWISS" "FIVE O'CLOCK" : Vocal and Instrumental Artists. Talks to Women. Weather Forecasts.

5.30.—THE HOUR OF THE KIDNAPERS. W. N. S.

## ALTERATIONS TO PROGRAMMES.

AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 25.









## *In touch with the World* —and yet in the comfort of your home.

Seated together round the hearth you may listen to music, to news, to lectures, and many other forms of entertainment provided by the Stations of the B.B.C. and, still further afield, by many Continental Stations.

This fine Weconomy Receiving Set consists of a two valve Detector with Coil Attachments, a three valve Amplifier, giving two stages of amplification, and a Loud Speaker with a non-metallic diaphragm and non-metallic horn.

The detector is arranged to tune to any B.B.C. Stations and by the addition of German Coils, for which holders are provided, the tuning can be increased up to 3,000 metres.

The Amplifier is exceptionally free from distortion and by its design gives considerably greater power output than any ordinary two stage amplifier while the Loud Speaker is powerful enough to fill a large reception room. *Dry batteries can be used throughout.* The degree of efficiency of this Set is remarkable and reception from home and many parts of the Continent is almost perfect in truth of reproduction and clarity of tone.

The combination illustrated above consists of—

Weconomy Detector No. 44081, a two valve receiving set with coil attachments,	£16. 0. 0.
Weconomy Amplifier No. 44013, giving two stages by using three valves,	£19. 0. 0.
Loud Speaker No. 44005, with non-metallic diaphragm and horn.	£5. 17. 6.
(B.B.C. Contributions extra)	

Suitable for reception of all B.B.C. Stations, for ranges up to 3,000 metres, and sufficiently powerful to fill a large reception room.

**WECONOMY SETS  
ARE SETS FITTED  
WITH WECOVALVES,  
THE DRY BATTERY  
VALVE WHICH  
REQUIRES NO  
ACCUMULATORS.**

# Western Electric

MAKERS OF OVER HALF THE WORLD'S TELEPHONES

Advt of Western Electric Co., Ltd., Connaught House, Aldwych, W.C.2

Ask Your Dealer For Particulars.



# The Way to Like Good Music.

A Talk from Aberdeen by Professor C. Sanford Terry, Mus.D.

I TAKE it that if the B.B.C. invited a plebiscite of its listeners on the question: "Do you wish us to amuse or instruct you?" ninety per cent. would vote for amusement; and if I thought that there is a real contradiction between amusement and instruction, I should sympathize with the majority. On the other hand, I am equally certain that if I addressed the question to the Company's hierarchy of administrators, I should be told that its directors are idealists; that, along with their function as public entertainers, they admit an obligation as public educators; and that they are resolved to exploit their opportunity, not hastily, impulsively, or rashly, but with caution, judgment, and discretion.

## Audience of a Million.

For everyone who is concerned that our democracy shall be introduced only to those expressions of art which are noble and elevating, this conviction is of vital consequence and encouragement. For, on a conservative estimate, it may be supposed that a British audience of at least one million persons receives its music, and, along with it, its artistic education, daily from broadcasting stations. Here, then, is an omnivorous, unselective, and increasing audience whose existence declares a responsibility on the part of those who have to do with the quality of our national music, and with the quality of our music is involved nothing less than the quality of our national character.

There are foolish and ignorant people who suppose, and sometimes stupidly assert, that it doesn't really matter whether popular music is good or bad, real or spurious, sincere or artificial. The contrary is definite and absolute. Music, like the other arts, is the expression of human thought. It is as much a literature as are the pages of Shakespeare or Milton, though its characters are less easily apprehended by those untrained in its symbols—a fact, incidentally, which lays a particular responsibility upon those who interpret it to others. Therefore, to hear good music is to be admitted to the company of good minds and helpful thought.

## Practical, Social and Urgent.

It is, in fact, impossible for good music to be the utterance of mean, unworthy thought. Conversely, it is impossible for bad music to be the product of any but a mind that at best is shallow. If the art of music is to exert a beneficial social influence, it must be of high quality. Otherwise it cannot possess real beauty, and without beauty it can bring no message to any emotion that is worth stimulating.

The question of providing good or bad music is, therefore, one which may in no conditions be regarded as academic. It is practical, social, and urgent.

## Public as Victim.

There were prophets who told us that music needs only to become again a popular cult in order to be reinforced with the spontaneity and purity of the age that gave us the folk-song which we have only recently begun to explore. I am quite certain that this is not to hold up the past as a mirror to the present, the more certainly we shall retrieve the popular music of to-day from the degrading characteristics that distinguish it.

What, in fact, has resulted so far from the popularizing or democratizing of music? There has developed a musical literature which for vapidness, blatancy, uncraftiness, and needless levity is without parallel. The strident vul-

garity of our music-halls, the cacophonous insensitiveness of our ballrooms, the inanities of our popular ballads, all of these dismal declensions from musical grace must be attributed to the fact that there exists a huge and interested public, too ignorant to discriminate—that is, to appreciate—and therefore an easy victim to vulgar tenth rate minds, publishers, authors, composers, men without standards and lacking an artistic conscience, associated to exploit ignorance by palming upon it a literature which lacks every quality of respectability and merit.

## The Vogue of the Vulgar.

I do not exaggerate a situation which would appear to be hopeless but for another fact upon which I venture to be equally dogmatic. The vogue of the vulgar is not due to a positive and deliberate preference for bad music among the people. In the long run bad music invariably succumbs when it is brought into competition with better.

I have exposed the disease—let me briefly suggest the remedy. There is only one way to oust bad music, and that is to listen to good music. Chances and talks on appreciation can be of little advantage, unless they coax their audience to listen. It is through one's own ear and not through the voice of another that salvation cometh.

## A Woman's Conversion.

A book has just been published which points my way. Its author, a woman, not merely a woman, but a woman of letters, music, regarding musicians of every degree as veracious babblers in a futile idiom. She had passed her thirtieth birthday, when she was taken reluctantly to hear Busoni, the greatest of living pianists. Her conversion was sudden and absolute.

Tchaikovsky's *Symphonic Pathétique*, played by an orchestra, gave her a second revelation. Finally a new world of emotion was opened to her by a performance of *Parsifal*. Bach and Beethoven were added to her experiences, and her reaction to music was complete.

It should, therefore, be an obvious axiom, that if our people are to learn to appreciate good music, they must have the opportunity to hear it. Our educational authorities are beginning to be conscious of the fact.

## A Bountiful Harvest.

But outside the schools, there is an organization whose influence is more universal and direct, which can educate young and old alike, and can contemplate not a distant and partial, but an immediate and bountiful harvest—it is the organization which gives me my pulp for this talk. Do not misunderstand me! I do not forget for one moment that the B.B.C. has undertaken an obligation to all sorts and conditions of men.

To ask the Director of this station, for instance, to exclude from his programmes everything to which a musical purist may take exception would be both selfish and also disastrous to the end in view. But if it would be unreasonable to demand only what is generally called classical music, it certainly is not unreasonable to ask for real popular music, a limitation which would leave that category purged of examples which at present degrade it.

I believe this to be the policy of the B.B.C., and it is a matter for satisfaction that it is so.

# WISE MEN provide for their later years this way

Mr. A gets cheque for £4,215 at age of 55  
Mr. B " " " £2,900 " " 60  
Mr. C " " " £3,425 " " 55  
Mr. D " " " £2,100 " " 50

You, too, can make sure of a cheque for, say, £2,950 at age 55—or annuity of £261 for rest of your life.

The Plan involves a fixed number of annual deposits of an agreed upon amount, which you can easily spare out of your income. This money grows and grows and grows, and to it are added generous profits earned by the most progressive insurance Company in the Empire, so that the total sum to be handed over to you on a given date is amazingly in excess of your deposits. Every year you save a nice little sum on your income tax—as rebate is allowed on all such deposits—and this makes the investment still more profitable. It should be rendered permanently unalienable follow a lawful occupation, the deposits will be made for you by the Company, and a pension will be paid you until the Capital amount becomes due. Should the accident or illness prove fatal, then your family would receive the full Capital sum at once, plus half of every deposit you had made.

Between 20 and 45 is the ideal time for starting this Plan of the Sun Life Assurance Company of Canada, in which and older men may participate with advantage. You can draw the money at any age—55, 56, just as you desire. The deposit is according to your means. The date you may if you prefer, have a cheque for the full sum, or you may have this fine opportunity for you, in the event of over £35,000,000 under strict Government supervision.

Fill in this Form and Post it To-day

To J. F. JUNKIN, Manager  
SUN LIFE ASSURANCE CO. OF CANADA,  
25, Canada House, Norfolk Street, London, W.C.

Assuming I can save and deposit £  
my present income of your investment plan  
showing

1. What income or cash sum I shall receive in years 10, 20, 25, 30, or upon death.
2. How much income tax I shall save each year.
3. In the event of total disability how much I shall receive.

Exact Date of Birth

Age

Address

Signature

Date

Witness

Stamp

Initials



## Teaching by Radio. A SUCCESSFUL EXPERIMENT.

By Arthur R. Burrows, Director of Programmes.

**B**EWEEN ten and fifteen thousand scholars, in all classes of schools, mostly within twenty-five miles radius of the London Station, took part on Friday, April 15th, in what the B.B.C. confidently believes will prove to be an epoch-making event. For three-quarters of an hour these young folk, gathered together in the main halls of their respective schools, listened through the wireless medium to an entertaining talk on "Music and School Life," by Sir Walford Davies.

With this talk was inaugurated a series of experiments in the application of wireless to the education of Young Britain.

The conviction that broadcasting can be of immense assistance to the younger generation in their pursuit of knowledge has been strong amongst the B.B.C. officials from the beginning of systematic broadcasting, but the placing of theory into practice has necessarily been a slow one.

### The Teachers Converted.

The British educational systems are complex organisations built up on long years of study and experience, and it was essential that even the earliest steps taken should conform as far as possible with the ideas of those most intimate with educational routine. The advice was sought of many of the leading educationalists in the country and plans laid for a series of tests at convenient hours.

It is no longer a secret that many schoolmasters, individually interested in the growth of the broadcast programmes, had expressed themselves doubtful about the success of the experiments. Some honestly believed that the interest in schools was so limited that but few would take part in the experimental transmissions and that progress would naturally be slow, if not tedious. We ourselves, though confident as to the future, did not expect that over seventy schools, acting entirely on their own initiative, would install loud-speakers and collect together their classes for Sir Walford Davies' delightful address; they in turn did not expect to find amongst them for this special occasion all the available hands of all the boys' and girls' schools in the London area.

Yet this is what actually happened.

The mail following our first experimental broadcast proved to be one of the most interesting within our experience. As a precautionary measure the Chief Engineer had fixed twenty-five miles as a limit over which strong and uninterrupted speech might be regarded as a certainty, and warnings were sent to distant schools which had expressed intention of taking part.

One of the first letters opened was in the youthful handwriting of Master Cyril Matthews, of St. Martin's Boys' School, Lincoln, expressing gleefully how the

hands of all his class went into the air (in Lincoln) when Sir Walford Davies asked how many knew that stirring melody "All Through the Night."

Letters made brought letters of congratulation from schools as remote as Nottam and Farnham, on the Isle of Sheppey, and Watlington, an Oxfordshire market town nestled low on the far side of the Chilterns. One school wrote as veterans accustomed to listening to broadcasting for eighteen months.

Others spoke with pride of the excellent performance of their "home-made apparatus," whilst a London master in a poor quarter estimated that for some months past it had been the practice of the schoolchildren to assemble in the evenings when educational talks had figured in the programmes.

The Easter Holidays detained a short interval in these very fascinating tests. Everyone, we are sure, is looking forward to their resumption on May 2nd at 3.15 p.m., when Sir J. Forbes Robertson, whose name is coupled with that of Shakespeare throughout the English-speaking world, will talk upon that master-mind.

A week later, at the same hour, Sir Francis Younghusband, K.C.S.I., the distinguished explorer, will take us all in spirit on to the roof of the world and picture to us the task of those now setting out once more to conquer the summit of Mount Everest.

### BROADCASTING THE NIGHTINGALE.



I.



II.

The Nightingale (proudly). "I was broadcast last night. Great fun."  
The Owl (not to be outdone): "Ah! I've been approached to supply the hoots for a Scottish concert."

## Television—a Fact.

By William Le Queux, M.I.R.E.

**M**OVIING shadowgraphs are now being successfully transmitted by wireless between two totally disconnected machines.

Descriptions appeared some time ago of the successful transmission of outline images by Mr G. Jenkins, in America, and by Mr J. L. Baird, in England. In both cases, however, the receiving and transmitting machines were mechanically coupled. Mr. Baird has now succeeded in overcoming the great synchronising difficulty, and has successfully transmitted images between two totally disconnected machines, synchronism being accomplished with perfect accuracy by comparatively simple and inexpensive apparatus.

### How it is Done.

The transmitting apparatus consists of a large rotating disc revolving at very high speed. Behind this is a moving shutter, by means of which light from every part of the picture is directed in turn upon a selenium cell, the varying current from the cell in question being transmitted to the receiving station.

The receiving station consists of a large disc provided with small lamps arranged in lines sloping from the circumference to the centre, each lamp being connected to a section of a star fixed to the disc. The receiving disc is mechanically controlled to run at exactly the same speed as the transmitting disc, and the lamps, as the disc revolves, are supplied in turn by the commutator with current from the selenium cell at the transmitting station, and are brought on or dark, corresponding to the dark sections of the image. The revolutions of the disc are too rapid for the eye to follow, and persistence of vision causes the whole image to appear.

### Seeing a Thousand Miles Away

A Maltese cross was first transmitted and was clearly visible at over a large room standing out luminous from the receiving disc. Other outlines and letters of the alphabet were transmitted with equal success. My fingers, moved up and down in front of the transmitting lens, were clearly seen moving up and down on the receiving disc, and so forth.

It remains now to transmit detailed images, and a machine to do this has already been designed. A public demonstration will probably be given shortly, and then those who listen to broadcasting will be amazed at being able to actually see by wireless. Soon we shall be able to both hear and see a thousand miles away.

### A NEW PROFESSION

**T**HE listeners, of whom there are now nearly 700,000 in Great Britain, may be broadly divided into two classes (says Dr. J. A. Fleming, F.R.S., in the *Manchester Guardian*). There are, first, those who are radio amateurs and take great interest in making wireless apparatus.

Then there is a large class of people who know nothing about wireless apparatus and take no interest in its construction, but who only want to hear well-known speakers and the music as an entertainment. The last class of listener buys ready-made, easy-to-work, receiving appliances, but is quite helpless to set it right when it goes wrong.

The proper tuning and adjustment of loud-speaking telephones requires some little skill, and in its absence the results are often very poor. The future of broadcasting will much depend on how far such unskilled ears can be assisted to get the best results out of their receivers. There seems room, therefore, for a new trade or profession of people who go round to tune wireless receivers and set them right for a small fee, just as one calls in a man to tune the piano.



# A Day in the Life of a Miner.

A Talk from London by FRANK HODGES, M.P., Civil Lord of the Admiralty.

OF men engaged in and about the coal mines of Great Britain there are now over 1,200,000, and of these 800,000 toil in the bowels of the earth. They are the toilers of the underground, and this is how their day of labour is lived.

If the miner is of those who work on the morning shift—from 7 a.m. until 3 p.m.—he is generally out of bed between 5 o'clock and half past. Those who live long distances away from the pit must get up even earlier. This means—in the winter months—that he is up long before daylight.

Whilst donning his working clothes and putting on his pit boots, his good wife prepares his scanty breakfast. The favourite dish is a rash of bacon or a kippered herring. But perhaps it only runs to bread and jam.

## Ready for Work.

The wife fills his tea-jack and his dinner box and all is ready for work. They kiss each other good-bye. He to trudge through the darkness in winter to the mine, whilst she turns to the daily round of domestic toil and to await his return.

After his morning tramp, oft-times through rain, hail, or snow, he arrives at the pit head. He proceeds straight away to the lamp station at the pit top. He lines up in the queue with his mates at the appropriate lamp-room window calls out his number, receives his lamp—oil or electric, as the case may be—and passes on.

He takes one long pull at his pipe, searches his pockets for matches, and avily takes them to a secret hiding-place somewhere about the surface, there to await his arrival at the end of the shift. He has been known to be observed.

## Into the Depths.

It is now 8.15 to 8.30 a.m. Again he lines up in the queue—of, as the Welsh miner calls it, "the Coot." The shaft may be deep—they vary from 600 to 2,700 feet in depth—the winding engine may be slow, or the cages may be snail. He must therefore await his turn for the descent. In a modern mine there may be 2,000 men descending on the morning shift. Technically his shift has not yet begun.

Eventually his turn arrives to step on to the cage. The gates clang behind him, a bell rings, he takes in at a glance the objects within his vision at the pit head, the cage lifts off the "Keps," and he gives a thought to his loved ones and then sinks with great speed deep down in the earth's crust. Suspended by only a wire rope, he and his mates await the touch of the cage on the pit bottom. Is it not natural that he should look forward to the time when he will again see the light of day?

## "Put Eyes."

Arrived there the men step briskly off the cage, and in winter make their way without pause into the workings. In summer, however, the pace is slower, and for a simple reason. The sudden descent in summer from the sunshine into the inky blackness of the mine makes it necessary for the miner to take a rest until he gets his "put eyes," as he terms it, or in other words until his eyes get accustomed to the gloom.

He has not gone many yards before he has to halt to have his lamp finally tested by a competent person. It must be securely locked, the glass must be so tight as to make it an instrument of safety in the presence of gas. Sometimes a surprise search is made at the pit bottom for matches or cigarettes which may have been left in their coats by the workmen. If any are discovered, the man is immediately

sent up the pit and afterwards prosecuted in the police-court.

It is the opinion of some that such surprise searches ought to take place on the surface as the men are on their way down, stepping off

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MR. FRANK HODGES, M.P., J.P.

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minutes it is all over. A further ten minutes is taken in discussion, debate or gossip. A few crumbs are left for the men who await their turn sitting on the rails or lumber close by. The workmen then separate, each to his proper working place, for the rest of the shift.

## Dangerous Work

The hewer promptly loosens one sprag or shock after another and then finally withdraws them. The pressure of the roof plus the weight of the huge mass of overhanging coal creates a tearing sound which delights the heart of the miner. He steps back into a place of safety and down it crashes. Both miner and helper set to work to put the coal into tubs and as quickly as possible the hewer makes a place to erect a prop under the piece of roof left exposed by the fall of coal.

It is oft-times the case, however, that the coal does not fall even when holed. It "sticks" to the roof, of which it is sometimes an integral part. In such a case, the miner and his helper have to bore two or three shot holes in the coal of varying depth from two to four feet, which are charged and stemmed with powder ready for the coming of the shotman who explodes them by electric current.

## Sapping His Energy

The filling of the coal, the putting up of timber, the ripping down of the roof to make roadways, go on until nearly 2 p.m. The miner is physically exhausted. Working at great intensity, at high temperatures from 70° to over 80°, inhaling an atmosphere heavily charged with coal dust, oft-times stripped to the waist with no apparel save short pants and cloths, his energy is at a low ebb when he walks the long roadway once again back to the pit bottom. Trains of fall tubs dash by him on his way.

Up the shaft into God's machine and fresh air. Pikes must go to the blacksmith's shop, lamp to the lamp-room. Frye found and refit, then off on the homeward trudge, with clothes hurried up with the sweat of the day.

Wives and mothers await the homecoming. Children greet their fathers. The grimy hands clasp those of the barren and blackened lips. Feet may rust.

Despite the oft-times wretched houses in which the miner lives, his home is clean and sweet. A good wholesome meal has been prepared for him. He washes his hands, partakes of his meal and prepares to bath.

## Always in the Trenches.

It is now 3.30 to 4 p.m. If he can he takes a nap, then off to a meeting, the chapel, the club, the pub, or, once a week, to the pictures, according to his humour, habit or fancy.

At 6.30 he takes his supper with his family and retires to sleep. It is the dead sleep of the tired and exhausted body. In yet a few hours again the "Knocker Up" will rudely awaken him to again perform the daily and dangerous task.

He has no summer holidays with pay. In pre-war days a week in Blackpool was his one purple patch in life.

In the presence of danger and death he displays the courage of a lion. He is always in the trenches. In temperament he is genial and sympathetic. In his family life he is extremely affectionate. He is very human. He is a bonny fighter in all spheres. Generals pay him homage for valour on the field of battle. Civilians admire his tenacity of purpose. He is slow to engage in strife, but once in he is not easily shaken off. Such, then, is the character of his work, and such the man.



# In the Public Eye



*A famous Burndeft  
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is paid in 12 monthly  
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may return the set at any  
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it at the end of the term.  
An Accommodation Fee  
and Insurance Fee. The  
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instalments.

**BURNDEPT** have had  
the honour of supplying  
the Ethophone V to  
many notabilities, amongst  
whom we may mention

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# THE CHILDREN'S CORNER.

CONDUCTED BY  
UNCLE CARACTACUS

## Model Ships and How to Sail Them.

### HULLO, CHILDREN

The summer will soon be coming and you will all be having jolly times in the open air and the country, where there are likely to be many lakes and ponds. When you are out in the open air, you will be glad to read the following story on "Model Ships," by Mr. W. J. Bassett-Lowke.

#### MODEL SHIPS.

Those of you who have a model sailing ship will know that it is not such an easy thing to manage as people might think. It looks quite easy, but it really requires quite a lot of practice and skill.

A sailing ship generally has two principal sails. The first one, shaped in a triangle, is known as the foresail. It is raised by means of a rope attached to the upper part of the mast. The lower end of this sail hooks on to an eye on the end of what is called the bowsprit, a sort of wooden stick or pole projecting from the front or bows of the boat.

#### Sailors' Funny Words.

The mainsail is a four-sided sail, and has a gaff at the top and a boom at the bottom. The gaff, a piece of round wood like the mast, has a forked jaw that can slip up and down the mast. It is hoisted by two or more cords known as the halyards. The boom is a similar piece of wood at the bottom of the sail, and is attached to the mast by a swivel joint known as the gooseneck.

These always seem rather funny words at first, but sailors have used them for centuries, and I think they have such a jolly sound about them. A stronger cord is attached to the outer end of the boom and has a means of attachment that works in the same way as a tent runner. This little gadget is known as a "bouser," and is a little piece of wood, or bone, with two holes at the end of the "bouser" is fixed the cord that controls the boom—it is called the sheet.

This cord then passes through an eye or pulley block on the inner end of the boom, through the other end of the bowsprit, and then through the eye or pulley block near the outer end of the boom. It is finished with a hook which hooks on to a bent piece of wire fixed to the deck. This is called the sheet horse. With the foresail a similar arrangement is adopted, and is known as the foremast sheet horse.

#### "Across the Spanish Main."

When you are going for a sail with your boat I should recommend you to take the mast and sails off the hull, which can be done in all perfectly made sailboats. It will make the boat less awkward to carry. When you reach the side of the pond, set up the mast and sails, slacken the foresail until the boom is about level with the side of the boat, or, as the sailors would call it, the "gunwale," and slacken the main sheet until the main boom sticks out slightly over the gunwale.

Find the direction in which the wind is blowing and stand by the pond side with the wind blowing straight in your face. The wind will then blow the sails over, perhaps to your right-hand side. If it does this, put the boat in the water and point the bows towards your right hand—that is, on the starboard tack. Then the wind will fill the sails and the boat will want to get away on its first voyage, so give it a very gentle push and start it off careering gaily across the pond as if it were chasing half a dozen pirate ships across the Spanish Main.

#### Sailing

It will be sailing on what is known as a "sailers' wind," or reaching wind. To make it sail more towards the wind, you must tighten in the main sheet and slacken out the foresail a little. Then the boat will, as we seafaring fellows say, "beat to windward."

If you want it to go in the other direction—that is to sail with the wind—that is called "sailing downwind"—you must loosen the main sheet and let the boom swing out at right angles—that is,

right over the side of the boat; and the foresail should be slackened off as much as you can manage. Some larger boats have more than two sails, but they are all worked in the same way.

Of course, if you are one of those boys with a mechanical mind (like me), you will not be long content with a sailing boat. You will want one that goes by steam. These are not really expensive, and a nice little racing boat can be obtained for less than two pounds. These have a little steam boiler and engine which drive the boat by means of a propeller in just the same way as an ordinary full-sized steamship works.

#### Getting Up Steam.

Well, supposing you have got the boat and you are taking it down to the pond for the first time. Before you leave home, you should fill the boiler about two-thirds full of water. Do not use the pond water, as it is often rather dirty. The lamp should be filled with methylated spirit, and a further supply taken with you in a small bottle. If you are going to be out for several hours you had better take a spare bottle of water as well; and don't forget the funnel, or you will have a lot of trouble to pour the water into the boiler through the little hole which is at the top of the boiler. You should also take a small cycle oil can with you with some proper engine oil in it.

When you get to the pond side, give all the moving parts of the engine a touch of oil, light the lamp and put it under the boiler, see that the wicks are burning nicely, and wait patiently until steam is raised to its full pressure. The safety valve should be tested to see if it is working freely. As soon as steam is up, turn the propeller by hand and let the engine run for a few minutes to get it clear of the water. Put the boat in the water, holding it between the fingers and thumb of the right hand at the stern or back of the boat. Set the rudder in the centre line of the boat, point the boat in the direction you want it to go, and set it going.

### SABO PLAYS GAMES.

By E. W. LEWIS.



SABO never really forgot Volney and Isabel and David, and often wondered how they were getting on without him, but, all the same, he was quite happy in the land of the Monkeys, the Lions, the Leopards, and the Zebras.

He was all the happier now because he had learned the language of the monkeys, and of most of the animals who lived in the forest as well. It was not very difficult for him to do this, for animals have only a few words. They have a word for "I am hungry," and another for "I am frightened," and another for "I am in a bad temper," and another for "I love you"—and that is about all. Sabo soon picked these words up, and the forest became a very friendly place.

But he liked the monkeys best of all for they were so lively, and particularly the young ones, who were full of pranks and were always ready for a game.

There was a game, for example, which they played with the elephants. When you are playing cricket, you know how you practise catching while you are waiting for the next man to come in. Well, the game was something

like that, if you can imagine an elephant to be a cricketer, and a monkey to be the ball.

Three or four elephants would stand in an open space at some distance from each other. Then Elephant Number One would pick up a monkey with his trunk, swing him once or twice, and then fling him as hard and as high as he could across the space to where Elephant Number Two was waiting to catch him. Elephant Number Two would then fling him across to Elephant Number Three; and so on. Quickly, and without stopping; so that sometimes there would be three monkeys flying through the air at the same time.

The elephants were very excited when Sabo came to join in this game, for he was not nearly so heavy as a monkey, and so they could throw him much higher in the air, and it made catching more difficult. And Sabo liked it, too, after he had got used to it. And it shows how clever the elephants were, for they never let Sabo drop once.

Then there was another game. This one was played with an old crocodile who lived down by the river. Old Crook, the monkeys used to call him, a fine old fellow, with a snout—oh, my! it was said to be the longest snout that had ever belonged to a crocodile.

When the crocodile was lying with his snout hanging over the bank of the river, it looked something like a diving board.

What the monkeys did was this: they climbed one by one on to the top of the crocodile's head,

and at the word "Go!" slid down his snout, like a water-chute, and went "flopp!" into the water. They did this in turns; scrambled out of the water as best they could, and climbed up for another go.

You may think that this wasn't much fun for the crocodile, but he had his part in the game too. He tried to cock up his snout at the right moment when a monkey was sliding down it. Of course, if he cocked it up too soon, nothing much happened; the monkey simply rolled off sideways into the grass or the mud, but if he could manage to cock it up just when the monkey was at the very tip of it, then the monkey was flung high up in the air, and fell into the water with a great splash.

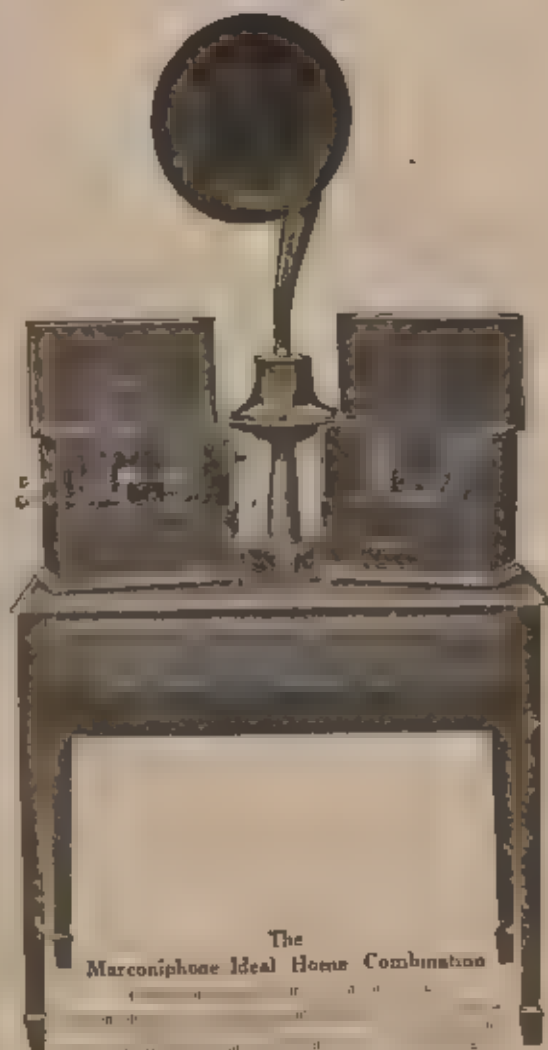
But one day the crocodile caught Sabo just at the very moment when he was on the tip of his snout and flung him into the air. It must have been a specially fierce jerk, perhaps the crocodile was trying to see how high he could send him; for Sabo went up, and up, up and up, until he thought he would never stop going up. So high up did he go that, when he looked down, he saw the whole forest spread out beneath him, and the river winding for a long distance; and the sound of the monkeys, who were splitting their sides with laughter, seemed very far away.

Then he began to fall, down and down, slowly, down and down, and he dropped miles away from where he caught him and the monkeys were.

(Uncle "Sabo" Story Book Week)



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## Listeners' Letters.

All the letters received are acknowledged, and the Editor is always glad to receive any suggestions or criticisms.

### What is Time?

DEAR SIR,—The article in *The Radio Times* entitled "What is Time?" provides much material for research and gives one "furiously" to think.

The question has frequently been debated with my friends, and perhaps the conclusions we have arrived at may be of interest.

They are as follows:—

1. Time has no real existence.
2. It can only be appreciated relatively.
3. Can best be described as *duration*.
4. Has neither beginning nor end.

I often speculate whether science will discover "waves" having a velocity greater than light or "wireless." If this should ever become an actuality, "time" would be annihilated and it would be possible to re-discover the past.

Yours faithfully, B. W. H.

Birmingham

### Singing from Memory

DEAR SIR,—The recent lecture by Sir Walford Davies was enjoyed heartily by 350 senior boys and a few of this school, through the kindness of a local expert, who allowed us to use his apparatus.

The lecturer was exceedingly interesting but failed to convince on one of his most important points, viz., teaching a piece to sing a tune from memory. I maintain that the choristers and soloists the test-tune from memory, but by the power to snatch readily the melody from the piano, which accompanied throughout the exercise.

I have experimented frequently in this direction, and have found that a mixed class will sing an unknown tune almost as fast as I play it, and trained choir-boys will do so instantaneously.

Yours faithfully,

Oakfield Road School, Penge, W. T. STUART.

### Is This a Record?

DEAR SIR,—I have, during the last six months, received Bournemouth four times with a crystal set. The first time was after 10.30, when the battle had closed. I adjusted my set to about 300 metres and heard the savor horns playing. It was faint, but clear.

The other three times were in the interval between 9 o'clock and 9.30, but I could not make out what the announcer was saying until the last, when I made out "Bournemouth calling!"

I don't know if the weather had anything to do with it, but on the last occasion there was a big storm on the South Coast. This place is about fourteen miles south-west of Newcastle and my aerial is twenty-five feet high and a hundred feet long. I should like to know if the above is a record? Yours truly, J. K.

1, Percy Street,  
Co. Durham.

### Holst as Singing Master.

DEAR SIR,—Having read with interest Mr. Percy A. Scholes's article on Gustav Holst's *The Planets*, I find that there is a serious omission in the account of his career. Mr. Scholes says that Mr. Holst "became head of the music department of Morley College, and music master of St. Paul's Girls' School, Hammersmith." All this is correct, but there is no mention of the fact that Mr. Holst was for fifteen years singing master at James Allen's Girls' School, Dulwich, both before and after his work among the soldiers in Salomon.

It might also interest readers to know that much of the music of *The Perfect Fool* was written on manuscript paper presented to him by the girls of this school.

Yours truly,

W. Norwood, S.E.

M. I. W.

# WIRELESS VALVES JUDGMENT.

In the

## HOUSE OF LORDS,

in the case of the Marconi's Wireless Telegraph Co. Ltd. v. The Mullard Radio Valve Co. Ltd. their Lordships, after careful consideration,

## UPHELD THE MULLARD RADIO VALVE

Company's claim that they in no way infringed the patents of the Marconi Co. They therefore *unanimously* confirmed the judgments of the First Court and Court of Appeal and dismissed the Marconi Co.'s petition with costs.

# JUDGMENT

## The People.

The judgment of the people is equally clear. More Mullard valves are sold than any other kind.

## The REASON.

The Mullard Radio Valve Co. Ltd. own and operate nearly one hundred valve patents, every one of which implies a definite advance in valve construction and makes every Mullard valve a *Master Valve*.

Be wise.

Ask for them by NAME

# Mullard

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The Mullard Radio Valve Co. Ltd., 18, Abchurch Lane, London, E.C. 4.













*Listen in comfort  
have a cup of  
**H&C TEA**  
during the afternoon  
And during the evening  
a cup of **H&C Coffee.***

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The Acme No. 1 Crystal Set 22/6  
This set is the most complete and reliable of its class. It is designed for the reception of all the most popular broadcast stations. It is a simple and easy to use set, and is a most valuable addition to any home.

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Made in all White and  
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Give one a trial - You will be surprised at the results. **THEY ARE FULLY GUARANTEED.** Long life, constant voltage, and silent working are the qualities aimed at and achieved in the new model PYRAMID Batteries.

You take no risk in giving the PYRAMID a trial—we assure you results will more than justify our claims.

The PYRAMID is establishing for itself a high reputation, and orders indicate it is rapidly taking a front place. Its complete freedom from noises, allowing louder and clearer tuning, is a point that will be readily appreciated by all, and there is no question about its being the solution to all H.T. troubles. The secret is in a new process of manufacture which ensures perfect insulation between the cells.

PYRAMID Batteries are tapped every three volts, thereby enabling very critical tuning to meet the requirements of the many valves and currents now in use. The Wander Plugs supplied are well finished, with ebonite knobs, and are a dead accurate fit. As many of our customers may have Wander Plugs already we give prices of the Batteries without them.

### PRICES.

15 volts	-	-	2/9
33 volts	-	-	6/9
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Special insulated Wander Plugs - 9d. per pair  
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If your local dealer does not stock our lines, send us his address, or we will supply you direct. Factors and Dealers are invited to communicate with us with regard to our terms of wholesale and retail supply. No order will be sent to an address that is not to be warranted our estimate of value and quality.

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THURSDAY, 1st May, 1924.  
OPENING CEREMONY.

[illegible]

S. A. ...

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### OPENING SPEECHES

THE LORD PROVOST OF EDINBURGH,  
Sir ALFRED EWING, K.C.B. &c.  
(Treasury of Edinburgh)

6. 10. NEWS and Views for February 1961

**...OD SAVE THE KING**

FRIDAY, 2nd May.

SATURDAY, 3rd May

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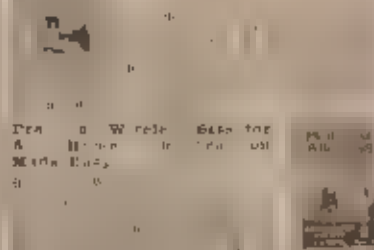


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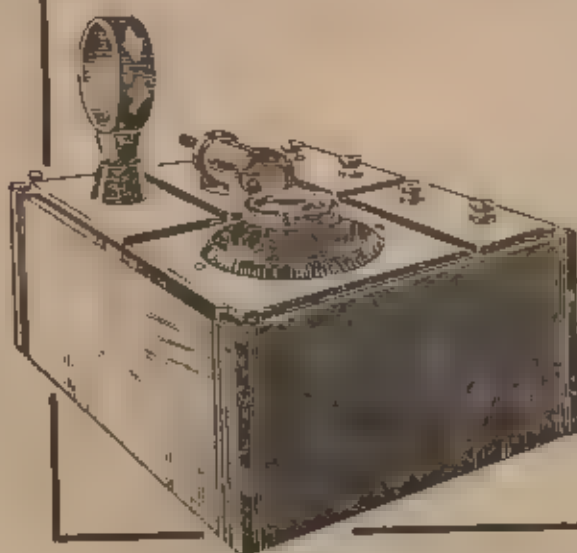
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## "An Ideal Suite for the Ideal Homes of Britain."

"I have had an opportunity of visiting the factories of Messrs. H. J. Searle & Son Ltd., and have examined and tested the Berkeley Suite in process of manufacture.

The frame of the Berkeley is made of specially selected well-seasoned oak, which is strong and to my mind a most desirable wood. The long steel-coppered springs are arranged in a zig-zag pattern and support. These springs are manufactured by the firm itself.

The arms were delightfully comfortable, and the design of an independent well sprung front edge must be of the furniture and the resiliency of the material. I examined closely the materials used in the stuffing. The material used was of the best quality. An examination of the workmanship showed that the work was of a high standard, and the price was very reasonable.

In my opinion Berkeley Upholstery meets the wide-spread demand for a really handsome and comfortable furniture at a low price. It is an ideal suite for the Ideal Homes of Britain."



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